

**INBETWEEN PLACE: THE EMERGENCE OF THE ESSENCE**

A Dissertation

by

NARONGPON LAIPRAKOB SUP

Submitted to the Office of Graduate Studies of  
Texas A&M University  
in partial fulfillment of the requirements for the degree of

DOCTOR OF PHILOSOPHY

December 2007

Major Subject: Architecture

**INBETWEEN PLACE: THE EMERGENCE OF THE ESSENCE**

A Dissertation

by

NARONGPON LAIPRAKOB SUP

Submitted to the Office of Graduate Studies of  
Texas A&M University  
in partial fulfillment of the requirements for the degree of

DOCTOR OF PHILOSOPHY

Approved by:

Chair of Committee,	Frances Downing
Committee Members,	Robert Warden
	Jody Naderi
	Sylvia Grider
Head of Department,	Mark Clayton

December 2007

Major Subject: Architecture

## ABSTRACT

Inbetween Place: The Emergence of the Essence. (December 2007)

Narongpon Laiprakobsup, B.Arch., Silpakorn University;

M.Arch., University of Houston

Chair of Advisory Committee: Dr. Frances Downing

The study aims to develop the theory of inbetween place. The inbetweens have been important elements in architectural design as transitional and reconciling realms. Architecture of place and its theories has been dominated the environmental design as place-making. However, the inbetween environments have not been clarified in significant, living place-forms for interval embodiment and systemic relationships between juxtaposing places. Through inbetween places, domains in juxtaposition will be comprehensively integrated as the whole. By a triangulation from three standpoints—phenomenological, embodied realism, and neo-structuralism—through case studies, the intrinsic characteristics and underlying essence of inbetween modes of place is identified.

The study argues that inbetween places present themselves as living forms of connectedness, embodied presence, and significant pauses. Distinctive inbetween presences of place emerge from three frameworks—synthesized presence of place and the inbetweens, embodied presence of the inbetweens, and presence of inbetween “Significant Forms.” On presence of place and the inbetweens, inbetween places reflect living forms of intervals as interconnecting mediums between neighboring places. As an interval place, inbetween places, based on embodied presence, can be defined as distinct body of junctions by organized complexity of edges. According to Langer’s term “Significant Form” of place, inbetween places convey the symbolic presence of associative, edging layers that clarify differences and spatial relations between environmental juxtapositions.

From a framework triangulation, inbetween places manifest complex interval domains of associative junctions as fundamental composite presences of: 1) defined inbetween containments; 2) active edging junctions or layers of juxtaposition; and 3) associative layers with places in juxtaposition. The essential quality of concrete,

interrelating junctions between places separates inbetween places from inbetween placeless-ness. Inbetween places are intermediary domains creating vital and aesthetic links between places in juxtaposition; on the other hand, inbetween placeless-ness is deprived of a significant place of meaningful interactions with nearby realms. Thus, inbetween places turn out to be critical domains to develop comprehensive relationships between juxtaposing places, drawing different domains nearby to be bonded through the presence of adaptive, edging layers of places.



## **ACKNOWLEDGEMENTS**

I am grateful to my advisory chair, Dr. Frances Downing, and my committee members, Prof. Robert Warden, Prof. Jody Naderi, and Dr. Sylvia Grider, for introducing me to ideologies, theories of place and edge, logical thoughts, and insightful thoughts of built environments along my doctoral track and throughout the course of this research.

I would like to thank the Carnegie Center for Brazos Valley History's staffs for documents.

I am finally grateful to my family, especially my mother for her support and encouragement, and to my girl friend for her patience and love.

## TABLE OF CONTENTS

	Page
ABSTRACT .....	iii
ACKNOWLEDGEMENTS .....	v
TABLE OF CONTENTS .....	vi
LIST OF FIGURES .....	ix
LIST OF TABLES .....	xiv
 CHAPTER	
I      INTRODUCTION: SIGNIFICANCE AND PROBLEMS OF THE INBETWEENS .....	1
1. The Inbetweens in Architecture: Space-Forms and Place-Forms .....	1
2. Terms and Clarification .....	6
3. The Problem of the Inbetween Places .....	13
4. The Significance of the Inbetween Places.....	13
5. Objectives of Inquiry .....	14
6. Limitation of Study .....	14
7. Notes .....	16
 II     METHODOLOGY: A TRIANGULATION OF THREE PERSPECTIVES .....	 17
1. Significance of Multi-Constructs for Understanding Places.....	17
2. A Triangulation of Three Frameworks .....	22
3. Case-Study Strategy .....	23
4. Notes .....	28
 III    REFLECTIONS THROUGH INTERDISCIPLINARY PRINCIPLES .....	 31
1. The Inbetweens and Potentials.....	31
2. Created Spaces: Existential and Architectural Space.....	33
3. Representation versus Ontological Presence .....	35
4. Place .....	38
5. Edges of Place.....	44
6. An Overview of Interdisciplinary Reviews towards Inbetween Places .....	53
7. Notes .....	53

CHAPTER		Page
IV	PRESENCE OF PLACE AND THE INBETWEENS .....	58
	1. Recognition of Inbetween Localities as Intervals.....	59
	2. Presence of Inbetween Entities: Place-Forms and Modes of Intervals.....	80
	3. Inbetween Modes of Place: Manifestation of Juxtaposition.....	100
	4. Neutrality and Undesignated-ness of Inbetween Places .....	117
	5. An Overview of Inbetween Places from a Phenomenological Stance .....	124
	6. Notes .....	128
V	EMBODIED PRESENCE OF THE INBETWEENS.....	132
	1. An Inbetween Containment as Public Intimacy .....	133
	2. Inbetween Interconnections: Links between Environmental Adjacency .....	147
	3. Orientation and Navigation of the Inbetween Terminals.....	161
	4. An Overview of Embodied Presence of the Inbetweens .....	169
	5. Notes .....	172
VI	PRESENCE OF INBETWEEN “SIGNIFICANT FORMS” .....	173
	1. Significant Pauses .....	174
	2. Detached Participations and Interactions.....	181
	3. Spatial Reinforcement: Strengthening Definitions of Juxtaposing Domains .....	185
	4. Spatial Clarification and Sequences of Places .....	189
	5. Spontaneous Uses .....	196
	6. An Overview of Inbetween “Significant Forms” .....	201
	7. Notes .....	205
IV	CONCLUSION: THE SYNTHESIS OF THE INBETWEEN PLACES .....	207
	1. Inbetween Places’ Essence: A Triangulated Reflection through Multi-Constructs.....	207
	2. Inbetween Placeless-ness .....	213
	3. Comprehensive Relationships between Juxtaposing Places: The Systemic Experience of Place.....	216
	4. Future Research .....	217
	5. Notes .....	217

	Page
REFERENCES .....	218
APPENDIX A .....	223
APPENDIX B .....	224
APPENDIX C .....	227
VITA .....	228

## LIST OF FIGURES

FIGURE	Page
1.1 A diagram analysis of sequence of space at Pantheon, Rome .....	2
1.2 The site Plan of Martin House's main residence, Buffalo, New York.....	3
1.3 A hybrid diagram of the inbetweens arising from a system "Scotch Grid" at Martin House, Buffalo, New York.....	3
1.4 The arcade of the city square in Ascoli Piceno, Italy .....	4
1.5 Inbetween-system analysis of the Kimbell Museum.....	8
1.6 The Kimbell typical gallery section.....	8
1.7 The Kimbell aligned stairs .....	9
1.8 The Kimbell grove of yaupon forecourt.....	10
1.9 The Kimbell dropped servant zones between galleries.....	11
1.10 The Kimbell threshold.....	12
1.11 The Kimbell aligned porticos .....	12
2.1 An embodied schema of containment and source-path-goal .....	20
2.2 Quadrants and criteria of the selected cases.....	24
2.3 A triangulation of three multi-constructs: The synthesis of inbetween places.....	28
3.1 A formal comparison between unconscious, existential space of the traditional Kanak hut and the conscious creation of the Jean Marie Tjibaou Cultural Center, New Caledonia .....	34
3.2 Exemplars of representational forms of Postmodernism.....	37
3.3 The Jean Marie Tjibaou Cultural Center, New Caledonia .....	38
3.4 The Sydney Harbor Bridge .....	41
3.5 The embodied presence.....	43
3.6 The edge of the river Seine, Paris, France .....	46
3.7 An edge observation of the city square, Ascoli Piceno, Italy .....	51
4.1 The Ground floor plan of the Kimbell Art Museum .....	61
4.2 The Section of the Kimbell Art Museum.....	61
4.3 Kimbell upper plan's serial analytical diagrams of developing separations and inbetweens.....	62
4.4 An arched opening layer of the Carnegie Center .....	64
4.5 The Kimbell Museum's cross section through the forecourt.....	66

FIGURE	Page
4.6 A comparison vertical intervals between Kimbell Museum's aligned stairs and Carnegie Center's counterparts.....	66
4.7 The plan of the Old Bryan Marketplace. ....	67
4.8 The Old Bryan Marketplace's inside gateway .....	68
4.9 An aerial view of Bryan Main Street at 26 <sup>th</sup> Street in early 1900's.....	70
4.10 A present aerial view of the South Bryan Main Street.....	70
4.11 A Kimbell analysis of the servant and the served.....	73
4.12 Kimbell inbetween servants in construction .....	74
4.13 Illumination of Kimbell the west band.....	75
4.14 A comparison between Palace Theater Alley and EarthArt Alley .....	76
4.15 A Kimbell inbetween receptive layer .....	78
4.16 A threshold of Papa Perez Mexican Restaurant, Bryan .....	78
4.17 Pausing at the Old Bryan Marketplace's gateway.....	79
4.18 The north aligned Bryan Carnegie Center stair with carved details .....	83
4.19 A Kimbell servant realm emphasized by the dropped ceiling and tectonic revelations.....	84
4.20 Material detail of the junction between the central and south vaults of the Kimbell .....	85
4.21 A Kimbell glazing interval .....	86
4.22 Kimbell aligned porticos' materiality.....	88
4.23 Acoustic tactility of the Kimbell low yaupon forecourt and gravel floor .....	91
4.24 A unique slice of sunlight at the Kimbell central portico .....	91
4.25 The EarthArt Alley interstice among hard surface.....	92
4.26 The Kimbell servant zone as an observable place.....	94
4.27 Loitering in the Kimbell inbetween dropped servant zone.....	95
4.28 Pausing in the Kimbell portico .....	96
4.29 A sculpture on Bryan Main Street's sidewalk attracting children .....	98
4.30 Lingering nearby a sculptural posture on Bryan Main Street's sidewalk.....	98

FIGURE	Page
4.31 A locomotive-art sculpture in front of Palace Theater in the renovated Bryan downtown wide sidewalk .....	99
4.32 Bryan Main Street's sidewalk looking to the Carnegie Library in 1967 .....	104
4.33 A comparison of hereness-thereness between the EarthArt Alley and the Palace Theater Alley .....	105
4.34 Directivity of the arched partition at the Carnegie Center.....	107
4.35 Loss of directivity of wide Main Street's sidewalks.....	109
4.36 A Kimbell diagram of pauses, connectedness, and involvement.....	113
4.37 A suspended pause in the Kimbell yaupon forecourt.....	114
4.38 Pausing in a Kimbell servant layer for visual orientation .....	115
4.39 A festival in Bryan downtown Main Street.....	119
4.40 A place of encountering of the Kimbell servant layer .....	122
4.41 An analytical chart of the inbetween place according to a phenomenological stance.....	127
5.1 An animate edging pond of the Kimbell portico.....	135
5.2 An animate edge of the Carnegie Center's stairs.....	135
5.3 The characteristic façade of Bryan downtown shaping a Main Street room .....	136
5.4 An embodied containment of the Bryan downtown Main Street.....	137
5.5 An embodied containment diagram of Main Street .....	138
5.6 Interactive edges in Bryan downtown Main Street .....	139
5.7 Inactive edges of Bryan downtown Main Street .....	140
5.8 Downtown Bryan commercial edges in 1970s .....	140
5.9 A containment and protectedness of the EarthArt Alley .....	142
5.10 Ambiguous boundaries of the Palace Theater's interval .....	143
5.11 A space within spaces of the Kimbell yaupon forecourt.....	145
5.12 Kimbell inbetween servants as being part of a larger space .....	146
5.13 Intimate sub-domains in Bryan Main Street .....	146
5.14 An enticing scene to collectible shops in the Old Bryan Marketplace.....	149
5.15 A link schema inside the Old Bryan Marketplace through the pavilion gateway.....	149

FIGURE	Page
5.16 A given prospect of the EarthArt Alley .....	150
5.17 Stimulating edges of the Doe's Eat Place and La Salle Hotel's garden court .....	152
5.18 A Kimbell lateral sectional diagram of pauses and visual connections in aligned porticos and temporary galleries .....	153
5.19 A Kimbell lateral sectional diagram of pauses and visual connections in the threshold, a main hall, and a bookstore .....	153
5.20 A Kimbell link schema of aligned porticos and the threshold .....	155
5.21 A Kimbell link schema of inbetween servant zones .....	156
5.22 The sequential diagram of the Kimbell Museum's rhythmic movements .....	157
5.23 The pausing diagram through the Carnegie Center's stair movement.....	157
5.24 A Bryan downtown Main Street's movement schema .....	158
5.25 Hanging around the Papa Perez Restaurant .....	159
5.26 Linger at the sidewalk porch fronting the La Salle's Starbucks.....	159
5.27 The rhythmic path and sequences in the lower Bryan Main Street .....	160
5.28 A longitudinal navigation of the Kimbell inbetween dropped zone.....	163
5.29 A lateral navigation of the Kimbell inbetween dropped zone .....	163
5.30 Serial Sections of navigations and a visual diagram at the Kimbell inbetween domains between galleries .....	164
5.31 A pause and navigation diagram the Old Bryan Marketplace's inside gateway .....	165
5.32 Bryan downtown Main Street's visual connection and navigation diagram.....	166
5.33 Navigation at the Papa Perez Restaurant's threshold.....	167
5.34 Pausing navigation in front of the EarthArt Shop .....	168
5.35 Linger and exploration at the La Salle Hotel's Starbucks porch .....	168
5.36 An analytic chart of the inbetween place according to an embodied realism stance.....	171



FIGURE	Page
6.1 Pausing under the Kimbell yaupon forecourt at arrival.....	176
6.2 Flowing without pausing of the Kimbell aligned stairs .....	178
6.3 Yaupon trunks as natural columns punctuating and framing a view outward .....	180
6.4 Refuge inside the Kimbell aligned porticos offering an extensive prospect .....	181
6.5 The Kimbell entry dropped zone's clearing layer of participations.....	183
6.6 Interactions with street scenes at the Papa Perez Restaurant's threshold.....	184
6.7 A marching parade holding in the Bryan downtown Main Street room.....	186
6.8 The lower Main Street edge identifying the downtown Bryan sidewalks' characteristic.....	186
6.9 The Louis I. Kahn's the Kimbell Art Museum sketch of a cross section .....	187
6.10 A Kimbell servant zone strengthening adjacent galleries .....	188
6.11 The Carnegie Center's arched layers that frame the main hall and reading rooms .....	188
6.12 Establishing spatial sequence of the prospect by the Kimbell porticos .....	190
6.13 A contrasting layer of the Kimbell dense, low yaupon forecourt compared to the open park and high porticos.....	191
6.14 An ended prospect within the Kimbell aligned stair.....	192
6.15 A division of the prospect by the Kimbell inbetween zone.....	193
6.16 Sequential scenes in Carnegie Center's stairs .....	195
6.17 Possession in movement in the Kimbell aligned portico.....	198
6.18 Loitering in a living edge of the Kimbell yaupon forecourt.....	199
6.19 Relaxation in the Kimbell aligned portico .....	200
6.20 An analytical diagram of the inbetween place according to a neo-structuralism stance .....	204
7.1 The chart of inbetween places' essence.....	209

## LIST OF TABLES

TABLE	Page
2.1 Analytical process of multi-constructs.....	27
3.1 Chronological evolution of the edge theory.....	45
7.1 A triangulation of inbetween places' essence from three perspectives.....	208
7.2 Inbetween placeless characteristics .....	213

## CHAPTER I

### INTRODUCTION: SIGNIFICANCE AND PROBLEMS OF THE INBETWEENS

#### 1. The Inbetweens in Architecture: Space-Forms and Place-Forms

The inbetweens in architecture are pertinent to the conception of juxtapositions of spaces/places as *manifestations of differences*. According to Aldo van Eck, the inbetween is proposed as “the architectural reciprocity reconciling between differences: the inside and the outside, one space and another”, an articulation between spaces with a *transitional realm*. It induces simultaneous awareness and associative meanings at once “with respect to place and occasion”, providing “twin-phenomena.”<sup>1</sup> Also, for William Kleinsasser the inbetweens are considered as potential, undesignated spaces “that can develop into places responsive to two or more sets of conditions at the same time.”<sup>2</sup> To articulate the conception of environmental juxtapositions, the inbetweens must present themselves as mediums: expressive forms leading to experience of spatial-relations. In this sense, forms mean not only physical shapes but also *structures, patterns, modes*,<sup>3</sup> the way the inbetween is constructed. Forms of the inbetweens thus convey structures of juxtaposition as well as modes reinforcing the reciprocal promotion of separation and unity between domains.

The architectural recognition of the inbetween lies in space-forms: *an inbetween space*, a defined environmental realm or layer that is identified by the attachment to primary, dominant spaces as well as a means of separateness and conjoining as an *element of transition*. For instance, the threshold element of the Pantheon in Rome exists as an inbetween space as a transitional element that connects between two different realms, the rectangular portico and the circular rotunda (Figure 1.1). The narrow threshold lying on a longitudinal axis results in sequence of spatial-relations, a transitional mode of division and coherence.

In addition to a patent element uniting two realms, another inbetween spatial condition emerges from overlapping between spaces at their edges—leading to a *space within space*. This condition is obvious in Frank Lloyd Wright’s works such as Martin

---

This dissertation follows the style of *Journal of Architectural Education*.

House at Buffalo, New York (Figure 1.2). At Martin House, Wright creates a complex structural scheme, called “Scotch Grid,” a system which structural columns are set apart from each other. A system of Scotch Grids allows the inbetweens to exist among other primary spaces (Figure 1.3). Inbetween realms in Martin House contain several elements: entrance halls, curtain screens, stairwells, and a fireplace. While maintaining continuity of space, vertical screens such as a fireplace, vestibules and structural grids make the recognition of between-ness in place, revealing minor spaces defined between adjacent major rooms (Appendix A).

Figure 1.1: A diagram analysis of sequence of space at Pantheon, Rome.  
(Source: Jurgen Joedicke, *Space and Form in Architecture: A Circumspect Approach to the Past* [Berlin: Karl Kramer Verlag Stuttgart, 1985], p. 59.)

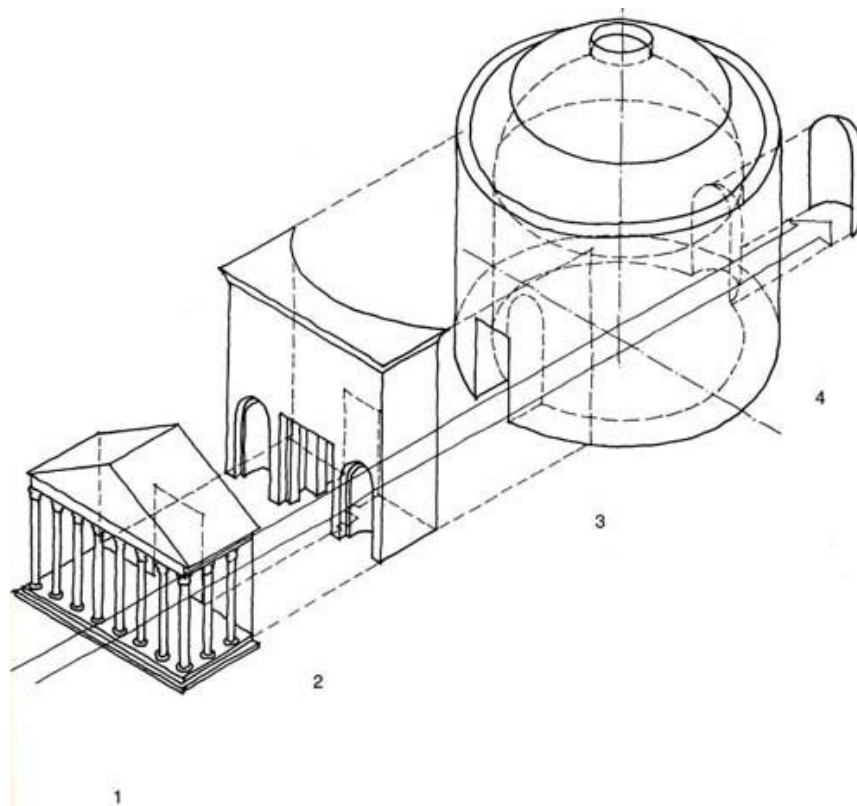


Figure 1.2: The site plan of Martin House's main residence, Buffalo, New York.  
(Source: Terence Riley and Peter Reed, *Frank Lloyd Wright Architect*. [New York: Museum of Modern Art, 1994].)

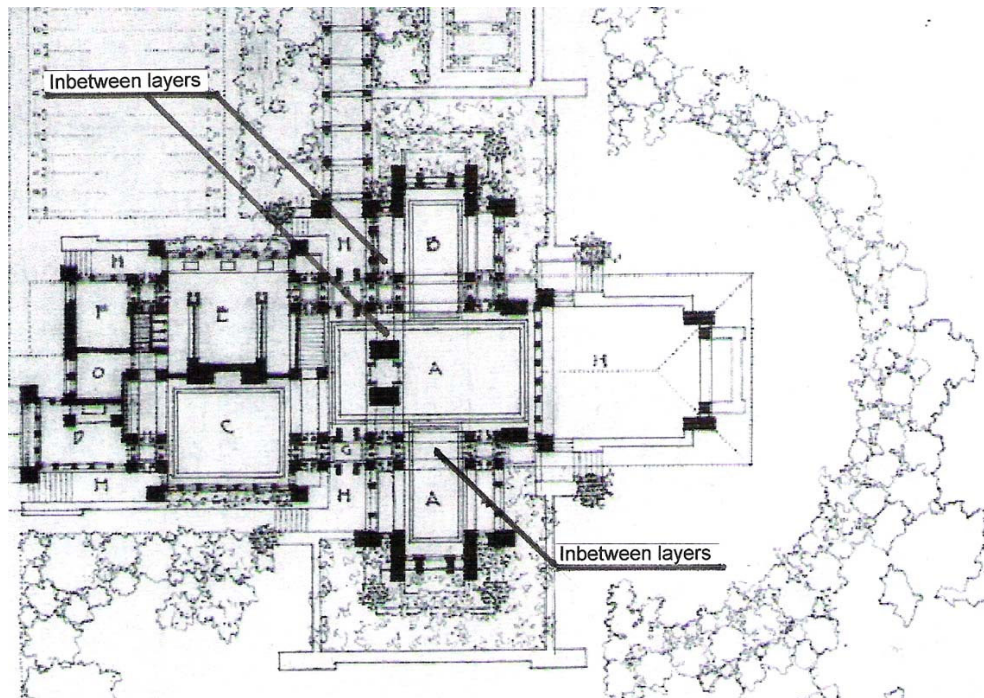


Figure 1.3: A hybrid diagram of the inbetweens arising from a system "Scotch Grid" at Martin House, Buffalo, New York. Dark gray bands show inbetween spaces.

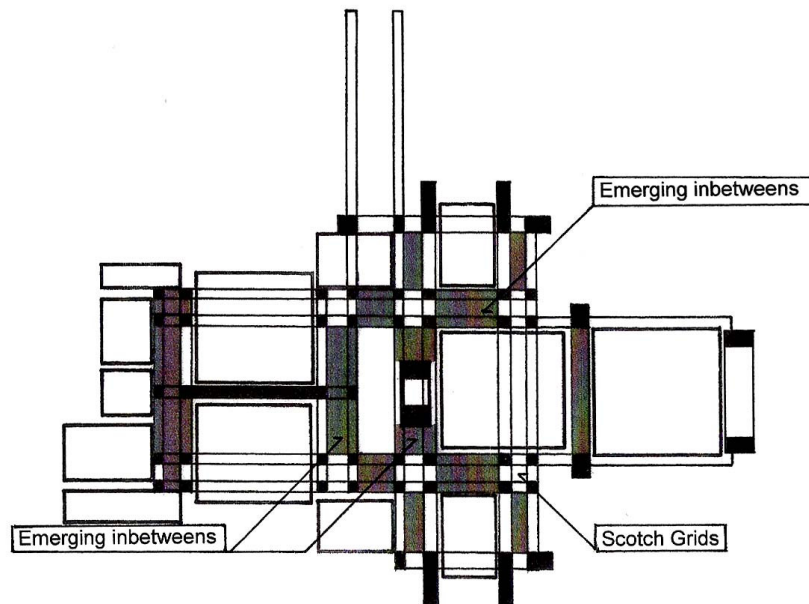


Figure 1.4: The arcade of the city square in Ascoli Piceno, Italy. People tend to stand and congregate around the edges of the square.

(Source: Jan Gehl, *Life between Buildings: Using Public Space*. [New York: Van Nostrand Reinhold 1987], p. 150.)



Moreover, inbetweens exist in public and urban realms as much as in architecture. Most common inbetween forms in public realms are established as the boundaries and/or edges of places; for instance, edges of the piazza: arcades, colonnades, niches of a façade, and promenades create the condition of spaces within the space or aedicated spaces at the transitional zone—an edge zone (Figure 1.4).<sup>4</sup>

By means of the quality of transition, use, and a “figure-ground” consideration, inbetween spaces can be distinguished from *left-over space* or “Space Left Over in Planning”, called SLOIP in urban planning terms. According to the term itself, left-over space exists as residue; left behind when a space or a building viewed as figure is placed on the location as ground.<sup>5</sup> Despite spatial between-ness, left-over space stands still as an empty, negative, and shapeless void; consequently, nearby spaces or buildings remain isolated and are deprived of integrated spatial relationships. In other words, left-over space is incapable of creating a transitional mode. On the other hand, well designed and considered inbetween spaces manifest positive, potential uses and transition, with the “distinct and definite shape of a room:”<sup>6</sup> their shape, configuration, and function are as significant as those of realms or buildings surrounding them. With quality of potential enclosure and interpenetration with other domains, inbetween realms

might be seen as figures against the ground of surrounding domains or buildings: “figure-ground reversal.”<sup>7</sup>

Inbetween realms might vary in spatial conditions, but their form is constructed by the same structures of being between-ness of designated realms and functioning as simultaneous mediums of divisions and coherence as transitional modes. They overlap and reveal two or more domains at once, as a configuration of intermediary space.

On one hand, inbetween spaces are embodied in architectural design and clearly understood. On the other hand, in the art of place-making, the inbetween has not yet been clarified and established in *place-form* as the *inbetween place*: a living environment providing relationships to juxtaposing places. The place-form proposed here lies not in geographical sense but refers to a *living domain*—the way a place is constructed—holding the *ontological presence as an entity of being*. From the phenomenological standpoint, the essence of place: *cultivating* and *dwelling*, ultimately “being” *presents* itself within a concrete and clearly defined domain that depends on the nature of bounded structure. As Heidegger puts it, “A boundary is not that which something stops, but, as the Greeks recognized, the boundary is that from which something begins its presencing.”<sup>8</sup>

The inbetween place-form bears an examination concerning the synchronization of the composite terms of the inbetween and the place. In other words, an inbetween place presents itself as the inbetween functionality of place. Rather than a bounded, ended place in its form, a place of the inbetween setting needs to perform as inbetween modes: being located in—the intermediary setting—the tangible ways of which this subtle layer establishes characteristic relations between juxtaposing realms: its transition, reconciliation, and undesignated nature.

This dissertation will argue that inbetween places must reflect place and the inbetween: inbetween functionality of place—not to be confused with place modes of the inbetween; that is, merely a place of inbetween settings without creating associations between spatial adjacency. The complexity of the inbetween place relies on equivalent correlations of these two terms, a synchronization of inbetween and place. It is therefore an attempt to synthesize the inbetween and place, enlightening the inbetween place and its essence: the underlying, essential nature and discover its experiential “Significant Form.” An understanding of the inbetween place contributes to

new insights into holistic relationships and experience of places, enabling well-designed interconnections between places.

## 2. Terms and Clarification

There are three terms necessary to be clarified, that is, “Significant Form”, inbetween space, and inbetween place. The term “Significant Form”, which is articulated by Susanne Langer, exists as a “*presentational form*” in all arts. Important here is how “Significant Form” becomes relevant in the architecture of place. The “Significant Form” of place presents the symbolic quality of an “ethnic domain”, a symbol of human environments. Likewise, “Significant Form” is a critical essence indicating the distinction between inbetween space and inbetween place. In this case, the Kimbell Art Museum as an embodiment of inbetween environments is here employed to analyze and articulate the two inbetween terms.

### 2.1 “Significant Form” in Arts and Architecture

“Significant Form”, as Langer introduces in *Feeling and Form*, is the presentational form—that is, non-discursive, non-linear correlation—a logical, holistic content: an articulate form characterized by the integral, expressive images with a sensory phenomenon.<sup>9</sup> Parts of the articulate form maintain a degree of separate existence. The sensuous character of each element is affected by its functions in the complex whole; “its internal structure is given to our perception.”<sup>10</sup> In other words, “Significant Form”, which has “vital import” and is perceived as a quality rather than organized as a function, becomes the complex sensuous entity by asset of its dynamic structures that can “express the forms of vital experience.”<sup>11</sup> Langer also proposes that “Significant Form” can be applicable in all works of art as essential quality inasmuch as all arts and all cultures can convey the symbol and its import. For instance, a painting presents its significant visual scene and holistic, multi-layered, and meaningful content to us if it conveys its essential substance.

In general, “Significant Form” manifests its presence as a living image with meaningful impacts. In “The Modes of Virtual Space”, Langer explains that architecture is an art of created space—“a space to be lived with”, its basic abstraction is to create an “ethnic domain”, “a place made visible, tangible, sensible.”<sup>12</sup> To elucidate an ethnic



domain, Langer gives an example of a gypsy camp: it is a place that has its own functional and symbolic properties—that express an image of human environment—allowing us to understand its nature and capture its domain. An ethnic domain or a place becomes a captured domain because it *presents* its “Significant Form” to us through the way it is structured: how spatial configuration is articulated; how it is related to contextual and human environments. In this sense, a place conveys a symbolic quality of environmental expressions, articulated in the living structure. The “Significant Form” of place must retain a lived sensibility of the environmental presence. For architecture, “Significant Form” acts as the identification of place, like a living form that presents its environmental import and illuminates the vital existence that it defines.

## 2.2 Inbetween Spaces

*Inbetween spaces* fall into conditions of between-ness of other dominant spaces and perform as the inbetween functionality: spatial relation-making. They can be subdivided into the following spatial conditions: 1) a layer at the edge of spaces; 2) a space lying between or among defined spaces; and 3) an overlapping or recessed space at the edge or between different spaces. Within those locales, inbetween spaces are necessary to hold the quality of inbetween modes: means of articulation of spatial differences as transitional realms.

At the Kimbell Museum, Louis Kahn, renowned architect, introduced the concept of *servant and served spaces*. Kahn created the repetitive servant bands (orange bands in Figure 1.5) located among gallery spaces—served spaces—that separate and connect each vault by way of a seven-foot zone (Figure 1.6). Aligned porticos (black bands in Figure 1.5) are also set up as repetitive forms of the vault as *marginal edges* of the building that merge the outside with the interior spaces. The threshold (the green representing in Figure 1.5) of the Kimbell consisting of the *overlapping and recessed* condition of a yaupon-grove forecourt and a central portico creates a “blending-in” articulation between the museum and location of the public park within which the Kimbell resides.

Figure 1.5: Inbetween-system analysis of Kimbell Museum.  
 Orange bans represent inbetween servant spaces; the green signifies the main entry threshold of the yaupon forecourt; and black stripes stand for aligned porticos.

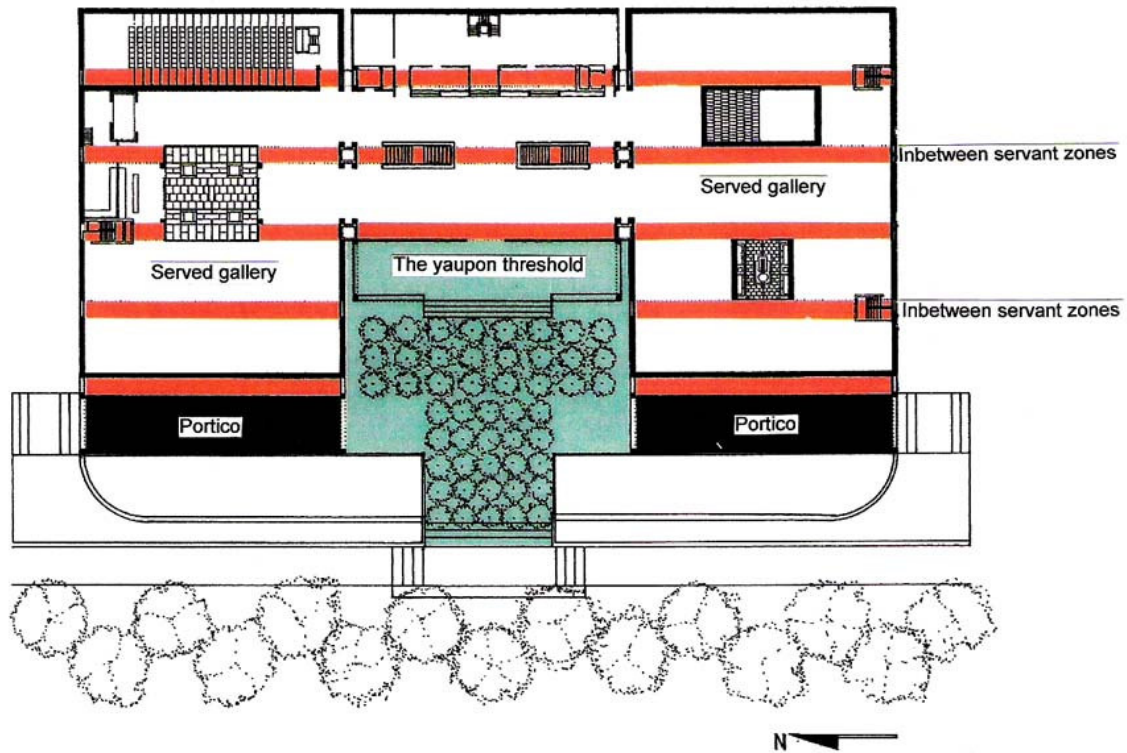
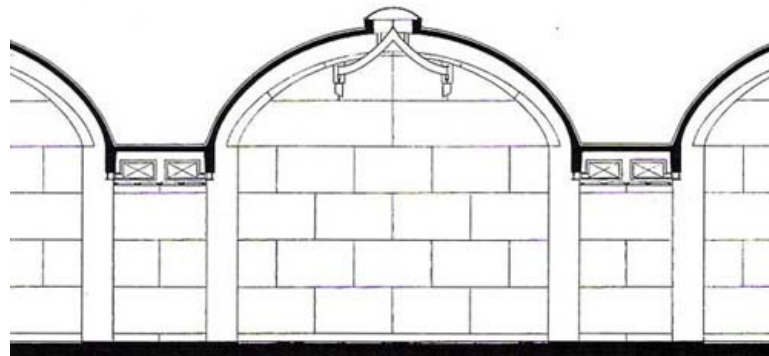


Figure 1.6: The Kimbell typical gallery section. The section shows the repetitive structure between thin vaults and slabs containing spaces for air-conditioning ducts and electrical equipment and movable partitions.  
 (Source: Nell Johnson, *Light is the Theme, Louis I. Kahn and the Kimbell Art Museum*, [Fort Worth: Kimbell Art Foundation, 2002], p. 31)



Consideration of inbetween spaces must not be simply yielded to certain typologies of functional realms such as corridors or stairs. Double-load corridors are located between and link dominant, designated spaces, they are inbetween spaces. Single-load corridors, on the other hand, physically lie not between other spaces even though they relate to those realms. Most stairs might serve as transitional spaces, but Spanish Steps in Rome mainly functions as an informal gathering place rather than a means of connection. This confusion can appear in urban realms. Although a piazza or a court might be located, for example, among surrounding buildings, it might be counted for another primarily significant place as clustering buildings, as a place in its own right. In this sense, a piazza and a court might not act as inbetween realms that are experienced as a transition-oriented domain.

Figure 1.7: The Kimbell aligned stairs. They are enveloped in a servant space.  
(Source: David Brownlee and David De Long, *Louis I. Kahn: In the Realm of Architecture* [New York: Rizzoli, 2005], p. 283.)



Inbetween spaces can present themselves as either the *presence of place-forms* or *absence of "Significant forms:" representational forms*. For instance, double-aligned stairs of the Kimbell are intentionally suppressed and modest in materiality and form, functioning as obligatory means limited to circulation shafts. The "Significant

form” of the aligned stairs is absent, insensibly experienced of straightforward connection (Figure 1.7). On the other hand, the Kimbell forecourt threshold conveys the *presence of thick layers* of the formal, grid grove of yaupons and gravel and the more interior, recessed portico, establishing sequences of impeding transition. The presence of the Kimbell threshold, which leads to suspending movement, allows people to linger and pause, that is, “Significant Form” of the inbetween place (Figure 1.8).

Figure 1.8: The Kimbell grove of yaupon forecourt. Viewed from the park, it simultaneously controls the view outside and hides the elevation of central portico. More importantly, the yaupon grove creates a condition of “being-in”.



### 2.3 Inbetween Places

*Inbetween places* lie in inbetween settings and layers concurrently expressing place-forms and inbetween modes. Inbetween places manifest themselves as a place: 1) a lived, environmental entity as *presence* of vital, living forms of inbetween modes; 2) being situated in junctures, the ways in which the interval realm connects juxtaposing domains; and 3) performing as transition and reconciliation of the less predetermined (programmed) nature. Clear instances of inbetween places present in servant channels between galleries, the threshold of yaupons, and aligned porticos at Kimbell Museum. Inbetween servant realms gain their presence by the whole pattern of repetitions bonding systematic relationships between galleries. The servant places enable domains of *being-in* through inbetween modes available for *orientation-shifting, visual connection, pause, and rhythms of movement* (Figure 1.9). Another memorable imprint of movement at Kimbell occurs in the threshold.<sup>13</sup> The overlapping threshold contains

the presence of defined, subtle layers of the indigenous yaupon grove (planted in a grid bosquet) with a gravel surface and a dark central portico that breaks an approaching itineration into sub-layers of access—“out-inbetween-in”—as experiential sequence-making. This unique threshold of Kimbell makes us realize our presence while we are strolling through it (Figure 1.10). It establishes *an interval place of transition-making*, a means of comprehensive juncture. Meanwhile, aligned porticos with their less designated nature obtain their presence through connectedness; the porticos capture structural principles and refer them to the environmental presence, encouraging the process of involvement—*an opportunity of pause and lingering* (Figure 1.11).

The presence of place modes of inbetweens enables meaningful potential for the engagement in the environment: dwelling/being and events to take place. In turn, the presence of the inbetween modes gives a place the “Significant form” of connectedness, pauses, transition-making, spatial sequences, and orientation-shifting. Inbetween places are thus reinforced by the embodiment of place and the inbetween, reciprocally.

Figure 1.9: The Kimbell dropped servant zones between galleries. They allow pause, visual connection, and orientation-shifting.  
(Source: Robert McCarter, *Louis I. Kahn* [New York: Phaidon, 2005], p. 360.)

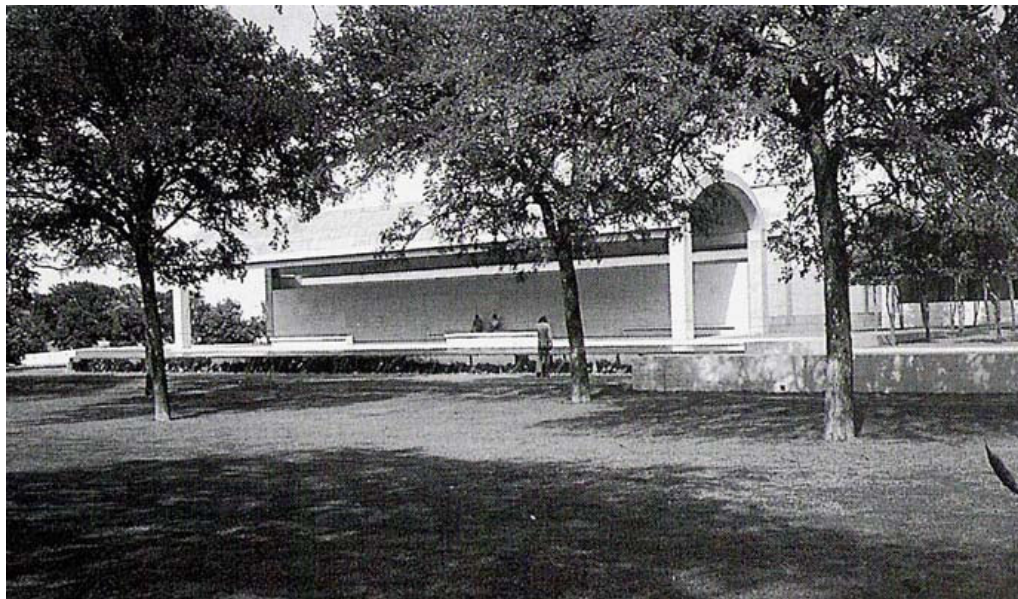




Figure 1.10: The Kimbell threshold. It makes an impending approach.  
(Source: Robert McCarter, *Louis I. Kahn* [New York: Phaidon, 2005], 344-345.)



Figure 1.11: The Kimbell aligned porticos. They present connectedness to the environment, attracting us to be involved and to pause.  
(Source: Christian Norberg-Schulz, *Architecture: Presence, Language and Place* [Milano: Skira, 2000], p. 335.)



### 3. The Problem of the Inbetween Places

In architectural discourse, the concept of the inbetween has been established in space-form, as opposed to promotion of the spatial continuity between the inside and the outside and reinforcing dimensions of a division and a relation between one space and another. Inbetween spaces are important in architecture as reconciling, connective, and undesignated spaces.<sup>14</sup> However, the inbetween has not been critically examined in architectural realms in terms of characteristics, qualities, and significance.

Rather than programmatic analysis, *place design* has been the overwhelming intention of environmental designers, architects, and theorists. Architectural theories and philosophies of place discover and identify the importance of place—meanings, characteristics, and elements—in general. However, at architectural practical and theoretical levels, a wide range of inbetween systems, because of their complexity, has not been considered as unique and defined place-forms as inbetween place. Having been rarely analyzed and illuminated, the inbetween is hardly ever regarded as significant as a potential, suggestive place for embodiment, for choices, for relations to two or more juxtaposing places, or for a means of “getting there” in environmental, place-making design. Therefore, the position of this study aims to explore the essential nature of the inbetween place. The research will seek to define the unique significance and potential of the inbetween place, synthesizing between place and the inbetween.

### 4. The Significance of the Inbetween Places

Understanding of the inbetween place and its significance will contribute new insights into the creation of the holistic relationships of spaces and experience of place as a whole entity—significant place-form. Under the appreciation of the inbetween place as place-relation making, places in juxtaposition will be understood in the integrated, systemic whole. The study also proposes to make a contribution at two levels: theoretical discourse and practice.

At a theoretical level, the study will contribute the concept of the inbetween place to architectural discourse and related fields such as landscape and geography. By understanding the theory of inbetween place as the network of connected environmental junctions, the architecture of place will be systematically understood in a more comprehensive level of spatial experience, sequences, and the relationships of

places through transitions, edges, and boundaries. The examination of case studies and their inbetween environments will result in a more detailed record of their significance and potentials for fabricating critical juxtapositions. The theory of the inbetween place will add another necessary and fundamental layer to the design process.

At the practical level, the theoretical process of developing a design that emphasizes inbetween places will be more comprehensive than the conventional design processes involved with place-making. By clarifying the inbetween place, architectural design can provide awareness of movement and actions through domains of inbetween. Heightened awareness of the inbetween place will lead to the whole meaningful experiences of a building and its environment. This theory will provide designers with a paradigm for the holistic design of place into architectural practice.

## **5. Objectives of Inquiry**

This inquiry concerns the examination of place through case studies and their inbetweens at theoretical, architectural, and environmental design levels. The main purpose is to develop the theory of the inbetween place in architectural discourse. The objectives are:

1. To examine the complexity of inbetween modes of place.
2. To distinguish between inbetween places and inbetween spaces.
3. To ascertain relationships between inbetween places and juxtaposing places, reflecting systemic relationships of place.
4. To identify inbetween places and the essences: qualities, characteristics, and patterns in relation to place design.

## **6. Limitation of Study**

Through case studies, the study aims to determine inbetween places' intrinsic nature—underlying structures. It is to identify what makes inbetween places and their importance rather than to inform the absolute blueprint of how to make inbetween places. The study will present details of inbetween exemplars in American culture in relations to daily uses, activities, and events taking place. It will point out inbetween



places' the underlying qualities that are significant to create the relationships between juxtaposing places as the whole.

## **6.1 Contents**

This dissertation concerns an assessment of the complexity of the inbetween places and distinctions between inbetween places and inbetween placeless-ness. It proposes to scrutinize inbetween presences in inclusive views of place. Based on the examination of the inbetween presences of living forms, this dissertation is organized into six thematic chapters, exclusive of Chapter I, "Introduction."

Chapter II, "Methodology: A Triangulation of Three Perspectives," discusses multi-constructs to examine the presence of inbetween places. Theories of place have been established through several world views in different aspects. This study, based on a proposition that a place manifests itself the ontological presence, the embodied presence, and the presence of "Significant Form", embodies three standpoints: phenomenology, embodied realism, and neo-structuralism. Case-study strategy is also employed for case selection and content analysis.

Chapter III, "Reflections through Interdisciplinary Principles," reviews relevant literature. It pertains to theories of the inbetweens, space, the ontological presence versus representation, theories of place, and edges of place. This review allows interdisciplinary concepts of environmental place-making to emerge.

Chapter IV, "Presence of Place and the Inbetween," examines the inbetween functionality of place. It focuses on the synthesis between place and the inbetweens as living forms of intervals. Inbetween places reflect environmental tactility as interval junctions perform manifestations of juxtaposition.

Chapter V, "Embodied Presence of the Inbetweens," assesses the inbetween presence as the identifiable body that demonstrates a place and spatial-relations to neighboring realms. Inbetween embodied presence incorporates with our participating body presenting in a junction in juxtaposition. The inbetweens' edges play important roles to define the embodied containment, pauses in a layer, aesthetic and rhythmic movement, and experiential sequences.

Chapter VI, "Presence of Inbetween Significant Forms," examines the symbolic presence of interval domains conveying meaningful potentials. As associative domains,

inbetween places turn out to be significant junctions that invite people to possess in the boundary between places and to experience holistic relationships of place.

Chapter VII, “Conclusion: The Synthesis of the Inbetween Places,” draws thematic threads of inbetween places that are determined from three standpoints to inbetween places’ essence, that is, the concrete, interval containment of environmental associations. Inbetween placeless-ness, on the other hand, is deprived of significant, defined layers holding characteristics of environmental interactions.

## 7. Notes

1. Aldo van Eyck, *Team 10 Primer*, ed. Alison Smithson (Cambridge: MIT Press, 1968), p. 104.
2. William Kleinsasser, *Synthesis*, Unpublished course manuscript, Department of Architecture (Eugene: The University of Oregon, 1981), p. 92.
3. Susanne Langer, *An Introduction to Symbolic Logic*, 3<sup>rd</sup> ed. (New York: Dover, 1967), p. 24.
4. Jan Gehl, *Life between Buildings: Using Public Space* (New York: Van Nostrand Reinhold, 1987), pp. 150-155.
5. Christopher Alexander, Sara Ishikawa, and Murray Silverstein, *A Pattern Language: Towns, Buildings, Construction* (New York: Oxford University Press, 1977), p. 518.
6. Ibid.
7. Ibid., p. 519.
8. Martin Heidegger, “Building, Dwelling, Thinking” in *Poetry, Language, Thought* (New York: Harper Colophon, 1971), pp. 143-54.
9. Susanne Langer, *Feeling and Form; A Theory of Art developed from Philosophy in a New Key* (New York, Charles Scribner’s Sons, 1953), pp. 31-33.
10. Ibid.
11. Ibid., p. 32.
12. Ibid., pp. 94-95.
13. Ibid, p. 85.
14. van Eyck, pp. 96-105. Kleinsasser, p. 92.

## CHAPTER II

### METHODOLOGY: A TRIANGULATION OF THREE PERSPECTIVES

#### 1. Significance of Multi-Constructs for Understanding Places

If we asked a group of people to measure spatial dimensions or parameters of a particular realm, the results would come up with the *absolute* conclusion. On the other hand, if the same group was asked to respond to what they had been experiencing in that environmental realm, the place descriptions: qualities—vivid, significant, and meaningful—of place to which they had been sensing and attaching through their bodies might vary due to different perspectives. Despite the dichotomy of outlooks, all place descriptions are essentially *inclusive* and senses of place have many dimensions. This similar line of thought takes place in theories of place which have been enlightened by a number of thinkers based on discrete epistemological assumptions.

Concepts of place are complex and encompass multi-layered facets. In *The Fate of Place*, Edward Casey<sup>1</sup> conveys lengthy accounts on philosophical history of place. He argues for place by making an attempt to rediscover place assets into thematic episodes: the embodiment of place, the experiential engagement of “being-in-place”, and place as imaginary locales and an event by several thinkers. Through different worldviews: neo-structuralism, existential phenomenology, and embodiment, knowledge of place has been distinctively articulated on their own standpoints. Langer, a neo-structuralist, defines a place as an “ethnic domain” as an expressive, symbolic form of the human environment.<sup>2</sup> Norberg-Schulz identifies a place, based on Heidegger’s phenomenology, as a particular location with its characteristic presence, that is, a sense of place.<sup>3</sup> Robert Mugerauer uses a hermeneutic approach to interpret environments.<sup>4</sup> Joseph Grange draws the relationship between a lived body and a place as participating bodies in the world—an embodiment in the significant containment.<sup>5</sup> By an impartial view, these frameworks become legitimate and make contributions to knowledge of place by extending its boundaries and constructing layers of place. It is therefore not the point to debate which paradigms become more valid than the others for investigating knowledge of place. Rather, what epistemological

stances fit to guide a particular inquiry of place turns to be more relevant; more importantly, paradigm considerations depend upon specific *objectives of investigation*.

In general, this inquiry intends to construct the theory of the inbetween place, a paradigm inclusive of an examination of the complexity of inbetween place-forms. It aims to generate knowledge *about* the inbetween places. As Langer states, knowledge about things transcends a sensuous quality of things; rather, it is to find out their relationships to context, how they are constructed, and how they work.<sup>6</sup> In this view, this inquiry focuses on a comprehensive, characteristic determination of the inbetweens: the essential nature of place-forms, the expressions of “Significant Form” of place, and the embodied presence.

### 1.1 A Phenomenological Approach

For a phenomenological position, one endeavors to *understand* and *discover* the essence of a thing studied<sup>7</sup>—what makes the environment a place, or what makes a piece of earth to be a significant landscape. To search for the essential nature, the ontological interest lies in understanding of a thing studied as being-in-the-world, to understand how significant inbetween places succeed existentially. This approach emphasizes the modes of the active-based engagement and connectedness or “readiness-at-hand”<sup>8</sup> in Heidegger’s term, rather than an image-based appearance of a thing. For instance, in order to understand underlying structures and meaning of a place, it is necessary to seek how it ontologically functions, how it is essentially connected and interacting to the environment, and how it is engaged with phenomena: events and people, not as an isolated realm. A phenomenological paradigm, in fact, “is concerned with the description of what is essential in phenomena.”<sup>9</sup>

A phenomenological study seeks generalization through “thick descriptive” accounts of phenomena and occurrences that allow patterns and structures to emerge, according to Seamon. As an emic paradigm, it sustains meaning bonds between a researcher and phenomena as they uniquely and fully reveal themselves to an inquirer.<sup>10</sup> Relating to environment-behavior research, a phenomenological work begins with real specific settings as explicit cases for discovering “underlying patterns, structures, and meanings” that identify the essential nature of environments.<sup>11</sup> Through a phenomenological construct and, this inquiry concerns itself with environmental

accounts in order to reveal the nature and essence of inbetween place-forms—what constructs the inbetween a place of juxtapositions.

A phenomenological view to place aims to reveal the underlying significance and meaning between the environment and human experience. However, it is committed to a structural interpretation of place in such a way that does not address complexity of the bodily functions making sense of places reality. If the body responds to place as an embodied medium inhabiting a place, it sustains qualities of place by means of the active participant in the particular locale.

## 1.2 An Embodied Realism Approach

As “being-in-place”, senses of dwelling, cultivating, and belonging are sensate experiences as well as an existential understanding. The nature of our existence is an embodied experience, through all our senses that extend beyond the body through metaphoric referencing. In fact, we act in the environment to realize the presence of spaces as the embodiment experiences the environment as being inside a particular domain. In this sense toward place, humans are united to the environment through embodied interactions as Lakoff and Johnson propose an embodied realism paradigm in *Philosophy in the Flesh*. Embodied realism refers to the fact that “our bodies contribute to our sense of what is real.”<sup>12</sup> We consider “the world in terms of our bodies’ relationship to the environment”, experiential based of “bodies-in-the-world.”<sup>13</sup>

The objective of an embodied realism approach aims to “provide empirical generalization over the widest possible range of phenomena” through convergent evidences.<sup>14</sup> Concentrated here is the determination of embodied presence of the inbetweens, which manifest within their own places and in spatial-relations to juxtaposing domains, by examining *conceptualized spatial schemas*.

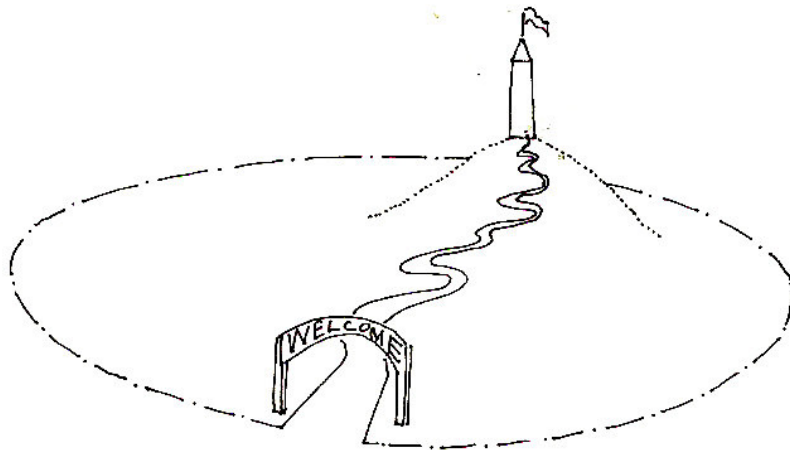
The embodied nature of spatial-relation concepts: *a container schema, a source-path-goal schema, and bodily projections*, is based on bodies to comprehend the environment. Spatial-relations are fundamental embodied concepts which allow humans to understand how spatial form exists and how spatial inference is defined. Humans indicate nearness and farness of objects by referencing them with landmarks: they discern one entity as in, on or across from another entity.<sup>15</sup> Moreover, humans perceive readily in three and four-dimensional conceptual schemas. The container

schema consists of an interior of varying scales of place, a boundary or landmark identified as being between interior and exterior conditions, and one of existence of outside.<sup>16</sup>

If humans travel from one container toward another container, the source-path-goal schema is logically built (Figure 2.1). The source-path-goal schema is comprised of following elements: a moving object, a starting location, an intended destination, a path from the source and the goal, the actual trajectory of motion, the object's position at given time, the object's direction at that time, and the actual final location of the object.<sup>17</sup> Path from the source and the goal is alternatively topological: it relies on many chaotic factors: the object's motion, direction, position, and what lies in its path, all of which could lead to different experiences before reaching final location.

Figure 2.1: An embodied schema of containment and source-path-goal. In a domain, a boundary identifies a location setting apart from surroundings, according to a container schema. A path links between a gate as a starting point and a landmark as destination, related to the source-path-goal schema.

(Source: Kent Bloomer and Charles Moore, *Body, Memory, and Architecture* [New Haven: Yale University Press, 1977], p. 78.)



As moving toward some place, humans generally interact with place utilizing frontal vision considering anything they pass along the way behind them. The concepts of front and back are basic spatial-relations related to the human body: bodily projection which humans project relationships by using basic body metaphors. Humans employ their bodies and their positions/locations to create fundamental spatial orientations in both orienting themselves and perceiving relationships between objects.<sup>18</sup> These forms of embodiment are namely “phenomenological embodiment.”<sup>19</sup>

Through an embodied realism, place meaning is given by the lived body that generates intimate spatiality through movement and orientation that differentiates a “fixed and closed-in” domain from expansive space. But, a place as a definite, symbolic entity in character lies not in the main interest from an embodied realism point of view. An embodied realism helps identify image schemas of places but does not delineate complex, living place-forms. Rather than a simple container, each place presents itself as concrete and symbolic domain that can be sensible.

### 1.3 A Neo-Structuralism Approach

For a neo-structuralist stance, the objective of inquiry is to uncover formal structures of symbolic expression. Its ontological assumption is based on the fact that a search for significance relates to the requisite understanding of symbolizing, inventing, and investing meanings, use of symbolism in a culture.<sup>20</sup> In *Philosophy in A New Key*, Langer points out that meaning or the conception of a thing, a place, and an occasion is articulated by a symbol formulated by the relations of associative elements. With all conceptions of an object, there is the essential pattern in common, a fundamental *form* that appears in all versions of images of an object.<sup>21</sup> In fact, a complex symbol is an expressive form: the relations between form and meaning are conveyed in two kinds of logical, expressive forms: *discursive* and *presentational*. Discursive forms such as a language express meanings through relations of its elements, by employing linear structures and logical syntax. Presentational forms, on the other hand, convey its symbolic meaning as a sensible image with complex layers and combinations of experienced elements. They present themselves as a whole entity.<sup>22</sup>

The interest of inquiry emphasizes “Significant Form” of place, which *presents itself* as a symbolic significance of particular human environments. “Significant Form” of

place, in other words, articulates a meaningful environmental import. As a neo-structural paradigm, in which a researcher is independent from the studied matters, observation of inbetween expressive forms and analysis of environmental significance leads a deduction of underlying patterns of the presence and “Significant Form” to emerge from the inbetween places.

A neo-structuralism path views a place as self-expression of the human-environmental symbol and meaning, but it does not explain dynamic interactions between place and humans in everyday-life contexts. In the milieu of a neo-structuralism, a place is a self-contained image—a culturally created domain—in non-geographical context and circumstances. In this view, a place is merely an expressive, image-based realm of physical forms without people acting in place.

## **2. A Triangulation of Three Frameworks**

Investigations of theories of place based on three frameworks are emphatic on distinctive directions but interrelated to a great extent. In general, this inquiry intends to construct the theory of the inbetween place, a paradigm inclusive of an examination of the complexity of inbetween place-forms. Embracing only one standpoint cannot lead to systemic understanding of inbetween places and its essence. Proposed here is to adopt three points of view so as to *complement what make inbetween places*.

Acceptance of three standpoints does not refer to compete each world view to the others but to culminate in a comprehensive examination and construct of the inbetween places’ essence through a triangulation of three frameworks.

The study aims to generate knowledge *about* the inbetween places. As Langer states, knowledge about things transcends a sensuous quality of things; rather, it is to find out their relationships to context, how they are constructed, and how they work.<sup>23</sup> In this view, this inquiry focuses on a comprehensive, characteristic determination of the inbetweens: the essential nature of place-forms, the expressions of “Significant Form” of place, and the embodied presence.

Based on these conditional objectives, this inquiry takes on *multi-stances* to holistically explore inbetween places and their importance to daily lives and actions of human beings. A triangulation of multi constructs does not intend to undermine each standpoint by the others but to complement comprehensive understanding of the



inbetween places. First, to understand the ontological presence and nature of the inbetween environment is to discover what makes the inbetween a place, its significant place-forms. In this regard, it is to stand on a phenomenological position. Second, to comprehend embodied structures of the inbetween domains and systemic relationships of place is to maintain a stance of embodied realism, which allows for identifying spatial-relation schemas and the embodied presence. Third, to reveal “Significant Form” of the inbetweens, which draws distinctions between inbetween place and inbetween space, is indispensable to posit as a neo-structuralism stance based on Langer. The emphasis of inquiry, based on three approaches: phenomenology, embodied realism, and neo-structuralism, contributes this paradigm to an understanding of inbetween places arising from multi-layered constructs.

The ultimate goal does not, however, come to an end to sum up the results from three approaches. Rather, it aims to synthesize the essential nature and structures of inbetween places, an overlapping domain through a framework triangulation of multi-constructs of place. The triangulation of three frameworks enables to enlighten systemic insights of inbetween places and the essence.

Three multi-constructs—phenomenological, neo-structuralist, and embodied realist—of place will reflect in content analysis and thematic organization of the following chapters. On the course of multi-constructs and a framework triangulation, it is requisite to bear these approaches on multi-inbetween instances and comprehensive methods for a theory-building of inbetween places. In this inquiry, case-study methods are dominantly employed.

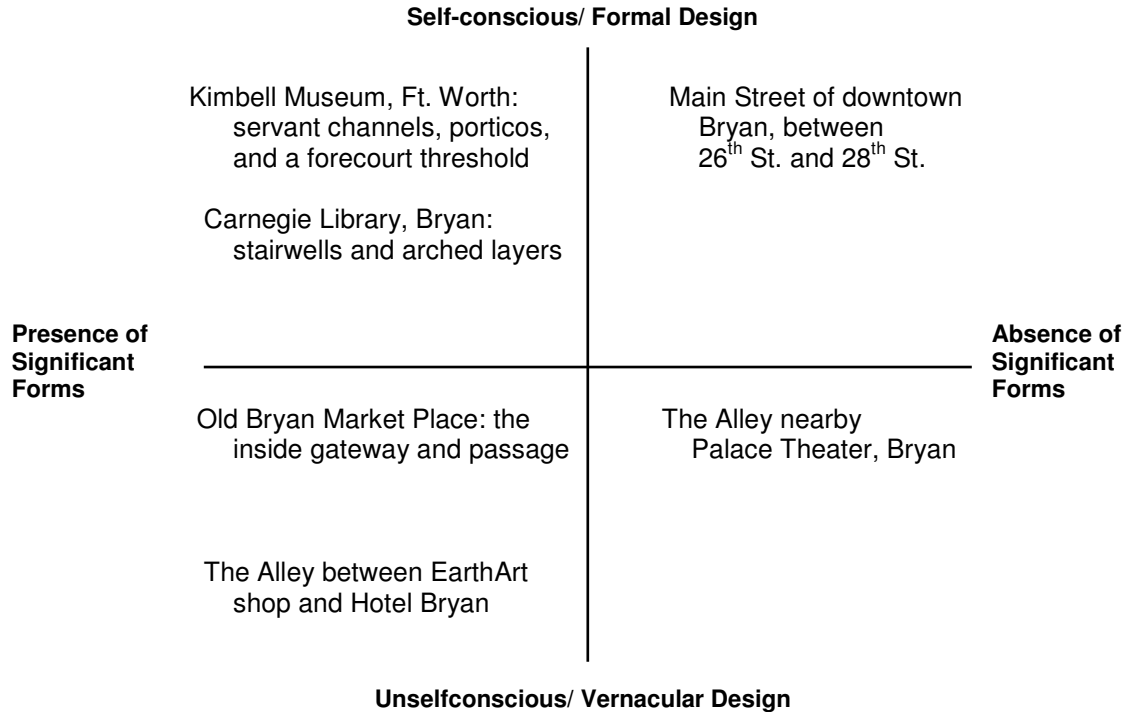
### **3. Case-Study Strategy**

The study uses case-study strategies that provide systematic procedures for case selection, data collections, and content analysis for theory-building of inbetween place-forms. The ability of synthesis and generalization comes from the concept of replications. The study undertakes multiple cases depending on critical factors of an embodiment of inbetween realms for “theoretical replications.”<sup>24</sup>

### 3.1 Case Selection

This study considers the inbetweens as architectural elements- with the neutral nature- of division, connection, and transition varying in the following spatial conditions: edging, between/ among, overlapping/ recessed, with clear qualities of edges. The inbetween environments embody formal and vernacular modes of making as well as presence and absence of “Significant Form”. Based on mentioned criteria, the study will utilize six cases; the Kimbell Art Museum, Ft. Worth, Texas; the Carnegie Library, Bryan, Texas; the Old Bryan Market Place, Bryan, Texas; the alley between Hotel Bryan and Earth Art Shop, Bryan, Texas; the Main Street of downtown Bryan between 26<sup>th</sup>- 28<sup>th</sup> Street; and the alley of Palace Theater, Bryan, Texas as exemplars of inbetween and layered environments. These cases provide multiple inbetween conditions and realms for sets of cross-case analysis (Figure 2.2).

Figure 2.2: Quadrants and criteria of the selected cases.



Kimbell Museum represents the lateral servant spaces between galleries, a forecourt as an overlapping threshold, and porticos at the margin of the building. As a historical landmark, Carnegie Center embodies arched layers separating bookshelves and reading spaces and a couple of stairs. The Old Bryan Market Place includes an insertion of an informal, recessed-edged layer of the inside passage between a furniture, collection, retail shop and a dining room of an adjacent restaurant. The alley between EarthArt shop and Hotel Bryan exists as a rejuvenated walkway linking South Main Street and Carnegie Alley. In contrast, the other two cases represent absence of “Significant Form.” The alley of Palace Theater lies in an abandoned inbetween space as a left-over space. Redesigned South Main Street in downtown Bryan represents an inbetween corridor of representational and featuring elaboration (re-enactment) of downtown district. Each case is employed to ascertain how inbetween spaces can turn into inbetween places, including their distinctions and how inbetween places impact on the systemic experience of place.

### **3.2 Data Collections**

Three tactical methods are used to gather data: 1) archival search of documents about the cases, 2) direct observations of activities taking in place as well as visual data collections describing inbetween environments and interrelated realms, and 3) gathering of cognitive-schemas: conceptual spatial-relations in place.

As an architectural research, literature and documents regarding the cases and architectural drawings are first to retrieve and determine relevance to the inbetweens. Second, inbetween spatial and formal characters and qualities are recorded in visual forms of photographs and sketches to describe the settings. Third, observations of human interactions, activities, and phenomena in place are gathered in thick descriptions so as to determine what inbetween realms mean for people. Fourth, cognitive schemas of spatial-relations: container schemas, source-path-goal schemas, and bodily projections, are gathered in order to assess whether the embodied presence of “Significant Form” emerge from inbetween places. These data are utilized for analyzing inbetween settings and their qualities as inbetween modes of place.

### 3.3 Data and Content Analysis

The data analysis will generally rely on theoretical propositions<sup>25</sup> that inbetween spaces can develop into places if the inbetweens manifest themselves as having the *presence* of living forms for *connectedness, pause, and embodied places* as well as potentials of inbetween modes. These propositions help to focus on and determine relevant data. An explanation-building technique is dominantly employed for an analytic strategy.<sup>26</sup> Despite different approaches, three constructs of place share the common analytical methods: “unitizing and categorizing” processes, according to Guba and Lincoln. During the unitizing process, units of meaning information that will later construct categories are retrieved from documents and observational records and compiled in index cards. Meanwhile, the categorizing process is to assemble units relating to the same content into category sets and to overlap relationships between categories.<sup>27</sup> Sorting and categorizing processes are repeated and the replicability of categories is tested by other cases.

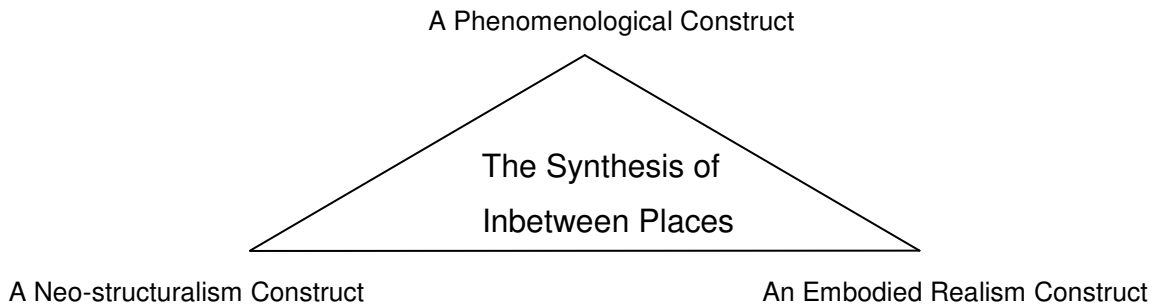
These processes of data analysis are conducted from three standpoints: phenomenological, neo-structuralist, and embodied realist. Because objectives, determinations, and data accounts of different constructs are unique on their own, decoded units from discrete approaches lead to distinct category-buildings, as shown in Table 2.1. As to a phenomenological construct of the essential nature and “thick description” of inbetween environments, units are determined to sort out into matters of what makes the presence of place and inbetween modes, thereby resulting in categories on the essence of inbetween place-forms. Conceptualized spatial schemas are launched into the embodied themes that elucidate categories of the embodied presence. Meanwhile, accounts on expressive forms of inbetween environments are deduced in presentational and representational forms and significance of the inbetweens. This contributes categories to emerge and describe “Significant Form” on place.

Table 2.1: Analytical processes of multi-constructs.

Data	Unitizing	Categorizing/ Analysis
<b>A phenomenological construct</b>		
Thick description of inbetween environments, use, activities	Meaning units/themes on the presence of place and inbetween	Categories on the essence: the essential nature, the ways of constructing inbetween place-forms
<b>An embodied realism construct</b>		
Conceptualized spatial schemas: container schemas source-path-goal schemas bodily projections	Meaning Units/themes on the embodiment, being-in-place, and spatial-relations	Categories on the embodied presence of the inbetweens
<b>A neo-structuralism construct</b>		
Accounts on expressive forms: environmental expressions and symbols	Meaning units/themes on symbolic forms of expressions and significance of the inbetweens	Categories on patterns of significance of the inbetweens: "Significant Form" of inbetween places

Generalization of each construct by using an iterative mode will revise and expand in-depth theoretical propositions. Within the determination of patterns from generalization of three frameworks, the synthesis will identify underlying commonalities of patterns, structures, and characteristics of inbetween places—in both modes of self-conscious and unselfconscious place-making—that derive from a triangulation (Figure 2.3). Furthermore, distinctions between inbetween places and inbetween spaces can be confirmed. The synthesis will hypothesize the theory of inbetween place, defining the essence, significance, and the place-making process of inbetween spatial conditions at transitional modes.

Figure 2.3: A triangulation of three multi-constructs: the synthesis of inbetween places.



### 3.4 Validity

In naturalistic inquiry, validity is equivalent to “trustworthiness”. According to Lincoln and Guba, the criteria to assess trustworthiness are credibility, transferability, dependability, and comfirmability.<sup>28</sup>

The idea behind credibility is to constitute truth value; two ways to demonstrate truth value are triangulation and member checks. This inquiry establishes credibility by employing a triangulation of a diversity of data from three frameworks and a combination of data gathering techniques for evaluation. For establishing transferability, which conclusion of the inquiry can be applied to other settings, the particularities of the cases and settings are provided in thick-description enough to be assessed to other contexts. According to Lincoln and Guba, dependability is founded by an “audit trial.”<sup>29</sup> The inquiry documents all research processes: data gathering and content analysis, including observation notes, sketches, and diagrams that track people’s activities, events, and phenomena in relation to environments. Finally, confirmability is set up by means of a triangulation of research findings from three frameworks at concrete levels.

## 4. Notes

1. See Edward Casey, *The Fate of Place* (Berkeley: University of California Press, 1998).
2. Susanne Langer, *Feeling and Form: A Theory of Art Developed from Philosophy in a New Key* (New York: Charles Scribner’s Sons, 1953), p. 95.

3. See Christian Norberg-Schulz, *Existence, Space & Architecture* (New York: Praeger, 1971), p. 16. Also see Christian Norberg-Schulz, "The Phenomenon of Place," in *Theorizing a New Agenda for Architecture*, ed. Kate Nesbitt (New York, Princeton Architectural Press, 1996), pp. 418-22.
4. See Robert Mugerauer, *Interpreting Environments: Tradition, Deconstruction, Hermeneutics* (Austin: University of Texas Press, 1995) and Robert Mugerauer, "Language and the Emergence of the Environment," in *Dwelling, Place, and Environment: Towards a Phenomenology of Person and World*, ed. David Seamon and Robert Mugerauer (Melbourne: Krieger, 2000), pp. 51-70.
5. Joseph Grange, "Place, Body, and Situation," in *Dwelling, Place, and Environment: Towards a Phenomenology of Person and World*, ed. David Seamon and Robert Mugerauer (Melbourne: Krieger, 2000), pp. 71-84.
6. Susanne Langer, *An Introduction of Symbolic Logic* (New York: Dover, 1967), pp. 22-23.
7. David Seamon, "The Phenomenological Contribution to Environmental Psychology" in *Journal of Environmental Psychology*, Vol. 2 (1982), pp. 119-40. Also see Robert Solomon, *Phenomenology and Existentialism* (New York: Rowman & Littlefield, 2001), pp. 27-29.
8. See Heidegger, Martin. *Being and Time* (Cambridge: Blackwell, 1962), p. 98. Heidegger points out that to understand the existence of the thing is necessary to discover its readiness-to-hand active-based properties of thing-ness, rather than its appearance.
9. Robert Solomon, *Phenomenology and Existentialism* (New York: Rowman & Littlefield, 2001), p. 27.
10. David Seamon, "The Phenomenological Contribution to Environmental Psychology," p. 122.
11. See David Seamon, "A Way of Seeing People and Place: Phenomenology in Environment-Behavior Research," in *Theoretical Perspectives in Environment-Behavior Research*, ed. Seymour Wapner, Jack Demick, Takiji Yamamoto, Hirofumi Minami (New York: Kluwer Academic/Plenum, 2000), pp. 159-60.
12. George Lakoff and Johnson, Mark, *Philosophy in the Flesh: The Embodied Mind and Its Challenge to Western Thought* (New York: Basic Books, 1999), p. 30.

13. Frances Downing, *Remembrance and the Design of Place* (College Station: Texas A&M University Press, 2000), p. 75.
14. George Lakoff and Mark Johnson, p. 80.
15. Ibid., pp. 30-31.
16. Ibid., p. 32.
17. Ibid., p. 33.
18. Ibid., p. 34.
19. Ibid., p. 36.
20. Howard Gardner, *Art, Mind & Brain: A Cognitive Approach to Creativity* (New York: Basic Books, 1982), p. 50.
21. Susanne Langer, *Philosophy in a New Key: A Study in the Symbolism of Reason, Rite, and Art*, 3<sup>rd</sup> ed. (Cambridge: Harvard University Press, 1957), p. 71.
22. Ibid., pp. 83-97. Both discursive and presentational forms present as logical, symbolic mediums that express articulated meanings.
23. Susanne Langer, *An Introduction of Symbolic Logic*, pp. 22-23.
24. See Robert Yin, *Case Study Research: Design and Method*, 2<sup>nd</sup> ed. (Thousand Oaks: Sage, 1994).
25. Ibid., pp. 102-04.
26. Ibid., pp. 110-13.
27. Yvonna Lincoln and Egon Guba, *Naturalistic Inquiry* (Thousand Oaks: Sage, 1985), pp. 344-51.
28. Ibid., pp. 301-31.
29. Ibid., pp. 317-19.



## CHAPTER III

### REFLECTIONS THROUGH INTERDISCIPLINARY PRINCIPLES

Involving literature in many fields—architecture, landscape architecture, philosophy, and human geography—allows an interdisciplinary paradigm to emerge. It includes literature pertaining to the inbetweens, space, place, and edges/boundaries of place, all of which directly focus on the study of environmental place-making.

The milieus of the inbetweens are important for and engaged with architectural realms. The inbetweens have been established as reconciliation spaces, which have *potentials for spatial juxtaposition*. In one view, the inbetweens have interacted with created spaces. In the other view, they are concerned with place-ness. As a result, domains of created spaces and places lie in the fundamental core so as to identify their relationship, that is, the environmental presence opposed to representation. For spaces, places can therefore come to being through their presence of living forms. Places, viewed through diverse standpoints of neo-structuralism, phenomenology, and embodied realism, encompass three thematic categories: place as an “ethnic domain,”<sup>1</sup> place as a domain of human-environment relationships, and place as embodiment. Place as an ethnic domain conveys a symbol of human environments in a cultural bound. Authentic modes of place-making derive from a sense of being-in, the essence of place. A sense of being-in cultivates human-environment relationships, thereby raising a location to be a place. As being-in-place, people as embodied beings are engaged with the environmental presence; in this vein, a place contains an embodied presence. The embodiment metaphorically experiences a place as being inside the concentrated domain due to perceived boundaries. Boundaries or edges of place serve as mediums of juxtaposition: simultaneous connection and separation, edges functions as the inbetweens.

#### 1. The Inbetweens and Potentials

To juxtapose spaces together in a common location, a third condition systematically emerges, known as *inbetween space* also called transitional space—a layer which

makes a division of places and coheres different spatial conditions, simultaneously. It might be speculative as a configuration of the intermediary space.

For Aldo van Eyck, the inbetween is proposed as the architectural reciprocity reconciling between different domains: the inside and the outside, one space and another. Opposed to a concept of continual transition and spatial continuity, an inbetween space elucidates an articulation between spaces with a transitional realm. It overlaps and reveals juxtaposed domains, a location that presents multiple and associative meanings at once “with respect to place and occasion.”<sup>2</sup> Well-defined, inbetween spaces induce simultaneous awareness of the significance of choice in place, providing a common ground of “twin-phenomena”, as a means of articulation of dialectical sets.<sup>3</sup>

In addition to a space of transition, Kleinsasser points out that the inbetween is considered as providing potential, “undesignated spaces with unspecified uses” responsive to two or more sets of conditions at the same time.<sup>4</sup> Inbetween spaces modify and enhance designated spaces designed for particular purposes and performing relative permanence for architectural functions and fixed-pattern activities.<sup>5</sup> Because of their unspecified and connective nature, inbetween spaces can develop into places.<sup>6</sup> Based on its undesignated assignment, inbetween space is available for a range of activities, events, and phenomena and encourages a strong response in users, thereby leading to potential uses which, as Kleinsasser delineates, provide for the following qualities:

1. An opportunity for retreat, withdrawal, and pause without invasion or force.
2. An opportunity for spontaneity of interaction.
3. An opportunity for detached participation and interaction.
4. An opportunity for either uniting or separating juxtaposed spaces.
5. A potential for spatial clarification and sequences, strengthening definition of adjacent spaces.
6. A potential for connection, orientation, and transition-making, making it possible to shift attention between one place, space, or occasion to another.<sup>7</sup>

The nature and patterns of inbetween spaces can in turn be places, but the conditions under which this occurs are not clearly illustrated. How inbetween place is developed from space has not been the subject of concentrated analysis. This also means that space and place are related to one another in some way. It is thus crucial to explore and review concepts of space and place, especially fundamental conditions that will bring about their relationships.

## **2. Created Spaces: Existential and Architectural Space**

The term “space” interweaves in several realms in which many types and terms of space have been emerged and diverged: primitive space, existential space, architectural space, cognitive space, and abstract space.<sup>8</sup> Rather, this review mainly concerns created spaces: existential and architectural spaces, which are developed by *creative processes of unconscious and conscious* modes, respectively. A deliberate attempt to create spaces becomes a significant aspect of architectural space that distinguishes from the other kinds.<sup>9</sup>

Space, on one hand, conveys abstract, homogeneous, and infinite distances in Euclidean geometry and determines measurability of the purity of spatial dimensionality (xyz coordinates). On the other hand, the term space has also been used to describe the built environment as we live in and through it, that is, similarly to the concept of *existential or lived-space*. As Norberg-Schulz indicates that existential space is “a relatively stable system of perceptual schemata or image of the environment;” it is generalized in abstracted forms or images consisting of the elementary structuring of centers, paths, and domains.<sup>10</sup> Existential space, as Relph notes, conveys its significant inner structures of specific settings as it becomes tangible to us in concrete experience of the world as members of a community. It is unconscious-created space by human activities and intention to establish itself on the earth. Existential space underlies patterns of significance through the construction of towns, villages, and houses. Instances of existential spaces reflect in the formal structuring of vicinity layouts in vernacular villages and houses that exhibit an internal organization of domains: center-periphery and sacred-profane, and networks of paths.<sup>11</sup>

Figure 3.1: A formal comparison between unconscious, existential space of the traditional Kanak hut and the conscious creation of the Jean Marie Tjibaou Cultural Center, New Caledonia. (Source: Paco Asensio ed, *Renzo Piano* [New York: teNeues, 2002], p. 25.)



While existential space is unconsciously founded to connect between lived-environments and spatial experience, architectural space lies in the conscious creation of spaces with formal conceptualization. A formal distinction between unconscious, existential space and architectural space shows in the comparison between a traditional Kanak hut and Renzo Piano's Jean Marie Tjibaou Cultural Center, New Caledonia (Figure 3.1). At the foreground, natives are building a traditional Kanak hut, the particular vernacular form which occupies existential space of the specific culture. At the backdrop, the complex is initiated by Piano's concept of reinterpretation of the Kanak hut to create the new symbol of architectural space and form accommodating new facilities and fitting in the location. Architectural space involves an attempt to create spaces—originated by the abstract idea—contributing to spatial experiences.<sup>12</sup> Based on history of architecture, Siegfried Giedion identifies the manifestation of architectural space has been developed in three major phases. First, the beginning of

space conception witnesses in buildings of high civilizations: Egyptian pyramids, Greek temples, and sculptural temple stupas in Asian regions. This development of space is that of a building defining “a volume in space” and connections and interplays between volumes. Second, architecture emphasizes in “hollowed-out” interior spaces elaborating connections with the outside by means of openings lighting interior space. These “hollowed-out” spaces are manifest in building styles from Roman to Baroque architecture. Not only does the space conception influence temple interior spaces but also characterizes exterior spaces such as Renaissance piazzas and arcades. Third, architectural spaces are created by the conception of the interrelations between volume and interior spaces and treated from multiple perspectives of relationships between inside and outside.<sup>13</sup> In this way, architectural spaces synthesize a simultaneous reflection of formal and spatial expressions, an interaction between architectural space and form. The third conception of architectural spaces still influences orthodox creative processes of spaces in contemporary architecture.

Even if three space conceptions have epitomized the patterns from a diversity of spatial manifestations in given epochs, the abstraction of architectural spaces shares the same, logical form of *symbolizing* imaginative concepts through architectural structures, elements, and enclosures that induce experience of existential space. In this sense, architectural spaces are symbolic of intentional forms. Architectural spaces concretize conceptualized schemas to become experiential domains at all levels of existential space to serve as lived-environments. To manifest an existential symbol of human environments as a living entity, as to Langer, architectural spaces must contain environmental presence;<sup>14</sup> the *manifestation of being* with a temporal mode of contemporaneity, which is given by genuine spatiality.

### 3. Representation versus Ontological Presence

In a view of environmental concerns, *presence*: being-in-reality is unnecessarily opposite to absence, rather opposed to *representation*: out-of-context. Kenneth Frampton suggests in *Studies in Tectonic Culture* that the *representational form* is contrasting to the *ontological form*. The representational form refers to symbolic elaboration of the masking as a decorative means for enhancing form in order to *re-present* its status and significance. On the other hand, the ontological form *presents*

the symbolic expressivity that articulates its essence: fundamental structure and materiality of form as an entity itself.<sup>15</sup> An entity obtains its existence, as Heidegger introduces in *Being and Time*, as presence in a definite temporal mode of the ontological.<sup>16</sup> The presence and the ontological are congruent and assimilate each other, thereby so called *the ontological presence* in this context. A distinction between the representation and the ontological presence are intended to relate to environmental forms of settings, that is, between the symbolic camouflage of settings as re-enactments and iconographic referents and the environmental presence as a whole entity on its own: respectively. The environmental presence reveals itself as “tautness, attentiveness, assertiveness” as Michael Benedikt notes:

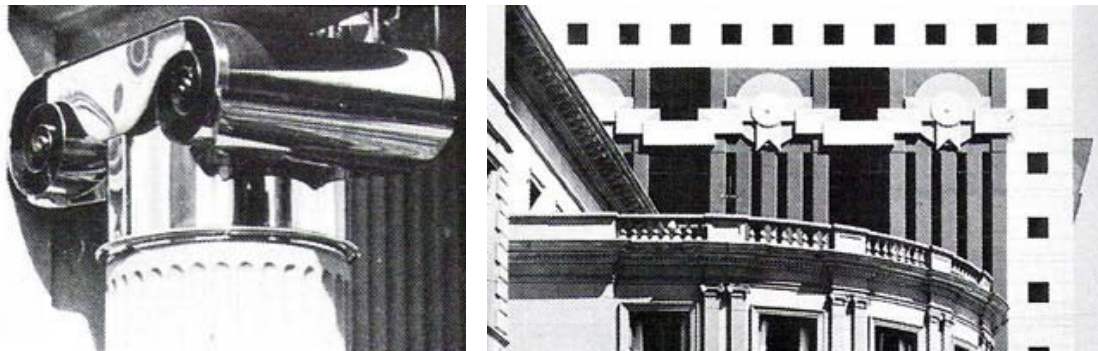
“A building with presence, for example, is not apologetic, but asserts itself as architecture, having right to be here, to bump off a few trees (and defer to others), to take up its position as a new entity in the physical world. A building with presence is not one that would wish to disappear (as do underground, camouflage/contextual, and some mirror-glass buildings); nor is it coy, silly, gabled, embarrassed, referential, nervous, joking, or illusory—all attempts at getting away from here now.

An object or building (or person) with presence has a shine, a sensuousness, a symmetry to it. Well-constructed, though perhaps as temporary as a bird, clean, though its paint may be peeling, its presence is experienced not only visually, but also by coherent appeal to other senses: to touch, movement, sound, smell. Edges are distinct just as contours are distinctive. Articulated parts are not so much adjacent or linked as mutually poised, just as the whole does not shamble, fill, and butt, but stands precisely where it needs to be and end there. Every material and texture is fully itself and revealed.”<sup>17</sup>

In this sense, representational form merely appears as a filling-in-surface image or illusory setting that *conceals* the reality of the forming process: fundamental structure and elements as well as its place. Architectural exemplars of representational forms are manifest in postmodernist-style buildings that seems to be merely a design of the elaborate and decorative skins enveloping the buildings (Figure 3.2). In contrast, presentational form *reveals* the ontological essence of the environment as being-in-place as *shared, living form*. For instance, the Jean Marie Tjibaou Cultural Center, New Caledonia discloses its symbolic form, that is, not folkloric imitation but reinterpretation from the vernacular Kanak hut. Its presentational form is articulated though structural and building-skin tectonic. The center, existing as a tangible, living entity inserted in the location to which it belongs, makes a place presence (Figure 3.3). By which

presentational form is construed as a whole of integral quality of complex parts, an environmental, living form presents “Significant Form” of place that allows for sensibilities.<sup>18</sup> With modes of concealment and revelation, representational and presentational forms lead environments to manifest themselves as *inauthenticity* and *authenticity*,<sup>19</sup> respectively. Authenticity of an entity, based on its revealing mode, is recognized as “the whole of existence”<sup>20</sup> and furthermore “Being-free for” possibility<sup>21</sup>, which ultimately results in its potentiality, as Heidegger puts it.

Figure 3.2: Exemplars of representational forms of Postmodernism. On the left: Charles Moore’s a chromed Ionic column at Piazza d’Italia, New Orleans. On the right: Michael Graves’s postmodern design of Public Service Building, Portland, Oregon. (Source: Michael Benedikt, *For an Architecture of Reality* [New York: Lumen Books, 1987], p. 17)



If presence is mainly about perceptual revelation of an entity as a whole, the authentic environment is to present its “Significant Form” of place. To be authentic, an environment must itself express the ontological presence of living forms as a place that has “Significant Form.” This contributes a place to be meaningful for possibilities and potentials. A relation between a space and place can be therefore resolved in a prospect of the ontological presence of environmental settings. If a space conveys its environmental presence and tangible form, it can turn into a place. In other words, disclosing the presence of “Significant Form” makes an environmental realm possible for a place as an authentic entity of its own which enables its potentials.



Figure 3.3: The Jean Marie Tjibaou Cultural Center, New Caledonia.  
(Source: Paco Asensio ed., *Renzo Piano* [New York: teNeues, 2002], p. 25.)



#### 4. Place

Realms of place encompass several subject matters from many points of view. From a cultural-bounded standpoint, a place can be viewed as an environmental symbol articulating a particular functional setting of a human world, as Langer calls this an ethnic domain. An ethnic domain is a tangible entity in so far as it conveys its semblance of environmental atmosphere. The concept of atmosphere is similar to Norberg-Schulz's conception of place—comprising of aspect of space and character—that presents as the environmental wholeness. By presence of place and its relations to humans, a place is a fixed location as Yi Fu Tuan makes an analogy of place as a pause in space. A place as a human-environment bond must be created by authentic modes: unselfconsciously and self-consciously, according to Relph. As being-in-place, relationships between humans and environments embody our realization of the spatial presence, that is, experience of place as being inside. In this way, a place is metaphorically conceived as a container.



Principles of place reflect cultural, captured images, senses of cultivating in locations, and bodily dimensions. Realms of place, within this line of thoughts, are organized in three following themes: an ethnic domain: a symbol of human environments; domains of human-environment relationships; and the embodiment: corporeal metaphors.

#### 4.1 Place as an “Ethnic Domain”: A Symbol of Human Environments

Within the context of created space—“space to be lived with, experienced, and omnipresent”, Langer points out that the essential abstraction of architecture is to create an ethnic domain which is an actual realm of the functional impacts.<sup>22</sup> An ethnic domain articulates an autonomous, characteristic entity, regardless of simply restricted conditions of geographic locations.

An ethnic domain is culturally defined as a *confined place with created presence* of particular virtual and tangible environments.<sup>23</sup> The created place has its own organization as the sphere illustrating present human environments through characteristic functional patterns which constitute a culture. If a culture is a system of on-going functional patterns made out of human activities, the created place becomes a cultural domain demonstrating the geographically virtual *semblance*. The whole semblance of the environment constructed by architectural elements makes a place: an environmental totality, the sphere of “Self”—collective communal or personal world—visible in actual space.<sup>24</sup>

The architectural elements and alterations can convert the whole semblance of the virtual place. A semblance of an ethnic domain indeed impacts landscaping locations in that it creates the *atmosphere* of human domains in actual locations. If a place is removed or obliterated, a living image and the visible expression of its location disappear and alternate.<sup>25</sup>

As a tangible form, an environmental semblance expresses a perceptual image of life, the virtual created place. As a real environment is created for life and functional relations, the created place sustains a *symbol of humanity and functional existence*. A place symbolizing counterparts of life embodies the vital significance of functional patterns, thereby possessing a living entity. An ethnic domain or created place, which

is articulated by “the imprint of human life”, enables for a living form<sup>26</sup> that intrinsically characterizes the vital *symbol of human-environment*.<sup>27</sup>

#### 4.2 Place as a Domain of Human-Environment Relationships

As a semblance, the atmosphere of place results from qualitative characters of spatial presence, as to Norberg-Schulz. Moreover, the constituent aspects of space and character are the structure of place manifesting as the environmental wholeness—a “figure-ground relationship” in terms of settlement and landscape.<sup>28</sup> A place as an entity in a location and their relationships fundamentally pivot on Heidegger’s phenomenology of “being-in-the-world”. The concept of “being-in” has been ultimately developed to be a sense of dwelling and cultivating in the environment; human-environment relationships contribute to *authentic spatiality* of place.

As Yi Fu Tuan and Edward Relph have developed phenomenological-based approaches to the idea of place and have come to the similar conclusion, a place emerges out of an affective bond between people and the environment. By comparing with space, for Tuan, a place is the result of a pause in space which allows movement and action. Each pause creates an opportunity of attachments to the environment, that is, possibilities to transform space/location to become a place.<sup>29</sup> Relph also separates a place from a simple location that is not an adequate condition of place by the essence of place: “being-in-place”. Places are defined “by the focusing of experiences and intentions onto particular settings.”<sup>30</sup> A concentration of intentions, attitudes, purposes, and experiences sets places apart from surrounding space.<sup>31</sup>

Modes of being-in or dwelling, that is, how humans react in their contexts, only occur in places<sup>32</sup> and establish meaning for places. From Heidegger’s term of dwelling, an architectural interpretation can be made as the experience of dwelling refers to the ways we act in the environment to realize the *presence* of spaces. This interactive process of realization becomes aware of contexts and engaged with making built environments as presence as “a coherent system of reality.”<sup>33</sup>

Figure 3.4: The Sydney Harbor Bridge. The bridge is affirmative with its surroundings: the ships, the harbor, the city buildings, and the water. The bridge is part of them; indeed, it makes its location become meaningful presence. The bridge and its locations are immersed into each other as a place.

(Source: Christopher Alexander, *The Nature of Order: Book Two, The Process of Creating Life* [Berkeley: Center for Environmental Structure, 2002], p. 120.)



The environmental presence of place has to be created by authentic spatiality: unselfconscious and self-conscious, according to Relph.<sup>34</sup> Unselfconscious place-making emphasizes using conventional solutions responsive to habitual problems such as vernacular architecture. Through unselfconscious modes, places arise from the interplay and reflections of contextual, social, aesthetic, cultural values. Meanwhile, self-conscious place-making involves a creative-design process to seek innovative solutions to design problems. Built places by means of self-conscious modes need to give *genuine significance* to someone and their vicinities through which to live in the environments possessing internal synchronization and corresponding to their context.<sup>35</sup> Authentic spatiality thus lies in the processes of making built forms to give rise to places that come into *presence or disclosed-ness of the wholeness*. This notion of place corresponds to which Heidegger notes the concept of a location given its place by the bridge.

“...The location is not already there before the bridge is. Before the bridge stands there are of course many spots along the stream that can be occupied by something. One of them proves to be a location, and do so *because of the bridge*. Thus the bridge does not first come to a location to stand in it; rather, a location comes into existence only by virtue of the bridge.”<sup>36</sup>

By this view, the bridge contributes the landscape to be disclosed with it, and thereby the location that is enlightened by the bridge is so-called a place. The presence of built-forms (the bridge) discloses active characters and potentials of locations, which in turn obtain their revealed existence by which built-forms situate in the sites (Figure 3.4). The notion of place, in this standpoint, is the integral entity, the congruent relationships between built-forms and the given environment.

### 4.3 Place as Embodiment—Corporeal Metaphor

With the context of attachments and connections, places can vary in several forms. However, each place shares the common ground of bodily engagement and accommodation. We can intellectually know about a given place from many mediums, but a living, “Significant Form” of place is merely perceived through a medium of the *embodiment in place*.<sup>37</sup> The embodiment indicates bodies’ relationship to environments: bodies-in-the-world, which experiences place as being inside something. This also suggests that a place is conceived as the containment. By this view, a place is an *embodied* state because it is, in fact, considered in terms of a physical body.

In philosophy, Edward Casey intends to separate issues of place from space, by employing the body as the critical divergent. Drawn from Kant to Merleau-Ponty, place is connected to the body because humans exist as embodied beings inhabiting places, locating, and creating an intensity and intimacy to them differentiating from expansive space.<sup>38</sup> The measure of place thus arises from the body as the crucial distinction through which interactive “qualities of directionality, fit, density, contiguity, and interstice” are defined.<sup>39</sup>

The body as flesh initiates environmental engagement through nearness, orientation, and comprehension, that is, what Heidegger calls that which comes to meet a “region” holding its active character.<sup>40</sup> The body is existing and inherent in a regional domain as an *embodied presence*, that is, the consequence of interpenetration of place through the active presence of the body.<sup>41</sup> The embodied presence emerges out of the

bodily acts of being—engagement and interaction—in the environmental presence in a sensible way. In other words, the embodied presence is experientially a presentational unification of the participating body and place (Figure 3.5). The environmental engagement acknowledges the reality of place; therefore, the embodied presence becomes the constituent of place that characterizes the felt quality of place.

Figure 3.5: The embodied presence. Just being in environmental presence of place as living bodies results in an embodied presence to emerge.  
(Source: Paul Oliver, *Dwellings: The Vernacular House World Wide* [New York: Phaidon, 2003], p. 142.)



Through an embodied presence, we fully sense: see, hear, move, smell, and touch the tactility and presence of place. This idea is similar to that of Lakoff and Johnson in *Philosophy of the Flesh*: bodies are instruments for considering places we live in through metaphors. According to Downing, metaphors are employed to convey meanings; especially, conduit metaphors are utilized to describe characteristics of places. Conduit metaphors relate one kind of thing to another, different kind of thing; for instance, the phrase “Time is like the river” articulates continuous progression. *Container* metaphors of place commonly come out because each place has an emphasized focus as a comprehensive form with “pronounced boundaries,”<sup>42</sup> that is, capable of being experienced as being inside. Conduit metaphors also illuminate places as meaningful phenomena—“light as drama, the geometry of light, place as solace, and place as color.”<sup>43</sup> All these exemplars relate *places as metaphors* to elucidate experiential meaning and the inclusive significant import of place.

With three thematic views of place, a place is the domain: either natural or created environments with meanings. When an environmental realm is invested with given meaning and value, it becomes a place. The process of investing space with meaning entailing human attachments and experiences through embodiment and expressions makes place come to being. Places are the whole entities as living forms; syntheses of identifiable, physical forms of fixed natural or built environments, features, activities, functions, and meanings given by experience and intention, all of which characterize those places.<sup>44</sup>

## 5. Edges of Place

For a place to be distinguishable, it must retain boundary conditions: edges to define its form. In architectural and urban theories, concepts of the edge have been described and characterized as an integral part in place-making. Principally, edges pertain to creating territorial images and boundaries in urban and neighborhood settings and spatial and formal qualities related to place pronouncement. Edges become, more importantly, the inbetweens when edges perform as a shared boundary of juxtaposing realms. The following is an analytical discussion of the evolution of edge themes as dominant modes in place-making in both architectural and urban realms (Table 3.1).

Due to place diversity in scales: a region, a city, a community, a building, a room, or even an object, edges of place are relevant to a broad range of domains. Edge theories are organized into scales of place: urban settings, neighborhoods and residence, architectural domains, and an edge as a place itself in transitional zones. In this context, edges convey themselves in many forms: territorial boundaries: physical and symbolic, a façade of places, or transitional spaces.

Table 3.1: Chronological evolution of the edge theory.

1960s'	1970s'	1980s'	1990s'
<b>Urban Design</b>			
Boundaries/seams	Gateways in a neighborhood		Transitional edges: a place to pause, linger, and congregation
Bordering seams: parts and parcels of mixed urban fabric			Landscaped boulevard malls: buffers of a neighborhood
<b>Architecture</b>			
	Symbolic juxtapositions: subdivided zones		
		Scalloped edges: a process of lingering	Thresholds: transitional delineations
		A façade of places	

### 5.1 Seams and Parcels in Urban Settings

In urban environments, as Kevin Lynch states in *The Image of the City*, the urban legible characteristics consist of path, edge, district, node, and landmark, all of which are related to identifiable and structural qualities of the physical environment, defined as “imageability” of the city. These urban elements, analyzed by in-depth observations and interview, have their own functions and collaborate one another to form the identity of the whole, enriching characteristics of the region. In a case of edges, they are “the linear elements and act as lateral references”, usually boundaries between two distinct

areas. With a diversity of forms: railroads, streets, water fronts, district boundaries, and city walls, edges become typical traits in the environment and have a tendency to fragment it. However, if edges maintain relations: visual and motion penetration and create some depth with the areas on the either side, they retain as seams joining different areas rather than as a barrier insulating them. Edges like paths also carry qualities of direction and continuity in perceived schema. Many subtle edges such as streets lining up with stores, activities, and events attract people together to associate to themselves: they ambiguously becomes “either as linear node, edge, or path”.<sup>45</sup> Lynch proposes that the edge design in urban environments should gain dual strengths of marking regional characters and clearly knitting bounded districts to allow for visual attentions of juxtaposing qualities of regions along the edge. Provided with visual and accessible connections to other city structures, an edge lies in an important urban structure making it possible to increase uses to which urban facilities can be aligned (Figure 3.6).<sup>46</sup>

Figure 3.6: The edge of the river Seine, Paris, France. The thickness of boundary consists of many layers of walks, walls, docks, and trees, all strengthen the character the river and its banks. The living edge makes more useful and aesthetic part of Paris.  
(Source: Christopher Alexander, *The Nature of Order: Book One, The Phenomenon of Life* [Berkeley: Center for Environmental Structure, 2002], p. 164.)





In addition to visual and aesthetic perspectives of edge, Jane Jacobs extends an insightful analysis of the physical and functional aspects of edges or borders in urban realms. Jacobs argues against the construction of “single massive or stretched-out” borders in urban communities: these borders/edges rather become territorial barriers, making dead ends of uses without connections between adjacent areas. Eventually, stretched borders transform aligned areas to be “border vacuums:” no man’s lands and dead places. Borders conceptually function as areas of heightening intensity and concentration in the city. Supported by Lynch’s concept of edge as a seam, Jacobs proposes that border effects could be incorporated with joining portions responsive to zones along perimeters. Creating intense diversities as spots of charismatic functions and activities belonging to both sides of edges contributes to partnership connections. This enables borders to be penetrative concentration in mixed uses. Mixed territorial edges turn to be congenial, mingled settings as part and parcel in urban fabric.<sup>47</sup>

## **5.2 Edges of Livable Streets: Gateways and Landscaped Malls**

The Jane Jacobs’s prominent argument of the creation of the social diversity and the return of life to the street become an influential ideal of post-modern urban planning. In residential areas, edges take part so as to create livable neighborhoods in symbolic and physical forms. Focusing on an examination of neighborhood qualities, street life and traffic, Appleyard and Lintell states that a definition of livability of the neighborhood is related to traffic conditions in community and residential protections. The less traffic passes through a neighborhood, the more inhabitable a community becomes; especially, the more considerably permeable boundaries between houses and the street spaces are. The pattern of territorial space is indeed responsive to that of social interactions. Residents in a light traffic neighborhood spend time outdoors, know each other, and identify their personal and home territories outward, covering street spaces and the entire block.<sup>48</sup> A livable street and neighborhood are places which residents care for, thereby creating a sense of community and belonging. Appleyard introduces in *Livable Streets* an element among other neighborhood-environment protections: a *gateway*, that is, creation of edges and thresholds of the neighborhood. Similarly to Alexander in *A Pattern Language*, a gateway marking at the crossing between a boundary and a path maintains a boundary of the precinct: it is not “merely holes or

gaps but a solid entity” creating the experience of transition.<sup>49</sup> A gateway as a symbolic boundary indicates the adaptation from one settlement to another, informing entering the community territory. It would be a message of approaching neighborhood pace. The gateway can be attractively created to blend with the street environment, not to threaten or control people. A gateway is thus possible to characterize neighborhood boundaries and partly help rehabilitate life in community.<sup>50</sup>

Extending a new dimension of Appleyard’s concept of livability, Peter Bosselmann examines the boulevards in a neighborhood, another form of residential avenues that comprise centered lanes and local accesses separated by landscaped malls, and he analyzes impacts of malls on neighborhood life. Landscaped malls, median design of trees and deep lawns mitigate impacts of heavy traffic. They act as green buffers which induce psychological and physical edges creating a sense of non-intrusion from traffic. Landscaped malls become nodes of neighborhood, social realms, and edges of home territory. In conclusion, Bosselmann promotes a boulevard design in residential streets. Landscaped malls can function as important bipolar roles: first a boundary reducing the traffic intrusion and second a seam connecting between urban districts and communities by accessibly alternative travel modes such as foot traffic.<sup>51</sup>

### **5.3 Hierarchy of Spatial Subdivisions: A Mechanism of Juxtaposition**

Rather than simply physical boundaries and barriers defining territory, edges can further express a form of subdivided space, “defensible space” for surveillance and safety purposes. Oscar Newman in *Defensible Space* demonstrates the main principle of defensible space, that is, the establishment of subdivided areas between different juxtaposing realms.<sup>52</sup> Hierarchy of spatial subdivision from public to private creates the environmental zones of *boundary as mechanisms of juxtaposition* and articulation of spaces. To extend private boundaries, public realms need to be subdivided into clearly defined spaces related to access paths, amenities, and entries. Physical subdivisions encourage residents to adopt proprietary attitudes and employ effective territorial prerogatives to serve as extended edges, transitional grounds, and social engagement. The establishment of social and physical structures such as from city streets to residential areas in various levels helps reinforce a sense of surveillance, security, and belonging within communal realms. The applications of subdividing residential areas

into well-defined units as symbolic barriers are exerted as a comprehensive link in the hierarchical system. These territorial and transitional means not only identify symbolic boundaries but also can be accessible and socially intact to the outside realms.<sup>53</sup>

#### **5.4 Architectural Facades and Scalloped Edges**

In addition to a middle ground and boundary, the edge serves as an integral architectural syntax including place, path, and pattern, all of which constitute an architectural domain in the existential, inhabited space, as Bloomer and Moore point out. Edge conditions and qualities bounding places are intensified as a façade of place alternately varying in scales: boundaries of the building, edges of cities, and boundaries of the societies, all of which impact people out front. Towards an architectural aesthetic outlook, edges such as city walls serve as the landscaping scenery giving spacious and visual qualities of the events and place held alongside.<sup>54</sup>

Drawing in-depth upon a façade of buildings and the edge of public spaces, Alexander comprehensively illustrates the spatial analysis of edges to create concrete connections between the building territory and public realms and to enliven spaces. The building façade is obliged to serve as much outward-oriented as the inward so as to respond to surrounding connections and positive uses. Opposed to thin lines of building walls, the building edge with thickness is capable of encouraging outdoor life with places to linger if treated as a comfortable zone. The thick edge will weave in and out and allow activities to be in or on the boundary, thereby becoming an inbetween realm increasing the outside and inside connections.<sup>55</sup> The territorial edge of buildings such as an arcade is furthermore possible to make such strong connections that part of inside and outside characteristics can simultaneously and ambiguously present in one realm. To make an arcade public and territorial, the edged path along the buildings must be a *place* that maintains partly characters of the inside as an extension of the building.<sup>56</sup>

By observing people's behavior in public spaces, the life of public squares intrinsically develops around its edges. People naturally tend to stay at the edges of spaces; they do not hang out in the open space. If the edges are supplemented with "pockets of activity" around public open spaces, "scalloped edges" will build up a process of involvement and provide a place to linger. When several small groups form

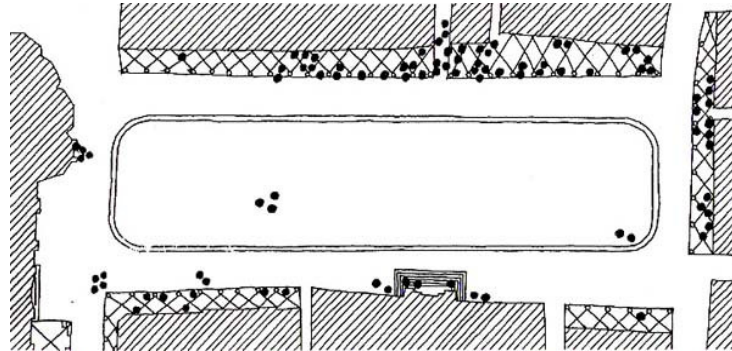
around the edge, group formations tend to overlap and spread out towards the open space. Alexander recommends that the public space be entirely surrounded with edges that are scalloped by diverse activities, partly enclosed areas and located between accessible paths. "If the edge fails, then the space never becomes lively."<sup>57</sup>

### **5.5 Edges as a Place for Pause, Linger, and Congregation**

From all previous discussions, the edge becomes an influential element that develops place-forms of connections in environmental settings. In fact, the edge can be a place itself and promotes life and activities towards the outdoors. Edge effects emerging out of detailed façades can furthermore create a place for pause. As Jan Gehl proposes in *Life between Building*, popular areas for pausing or staying are found along the facades in spaces or transitional zones where it is possible to view juxtaposed domains, simultaneously (Figure 3.7). Edge effects can be explained; for instance, the edges of forest, beaches, and groups of trees are preferred zones for staying: the open plains are not used until the edge locations are completely occupied. Comparison to urban spaces is also observed and confirmed: edges of spaces within the space (aediculated conditions): niches, bollards, columns, and colonnades that provide shades and stationary quality are preferred areas for pausing. Placement or insertion at the edges of spaces enables individuals to observe places and occasions going on in place and meanwhile to be less exposed to the public. Being close to facades or at the edges allow individuals or groups to keep intimate space or distance from others.<sup>58</sup>

The edge zone moreover practically and psychologically offers a place to linger, areas along the façade where residents have tendency to stay out in the outdoors. As Jan Gehl observes, the most natural and favorable place to linger is the door step which allows for going further out or remaining in the space. Related to Alexander's edge effects animating public spaces, the events stem from inward, to the edge, and toward the middle of public spaces: people assemble and form groups at the edge before occupying the entire space. The edge zone can thus develop into a place of congregation if the design of details is emphasized to create sub-spaces and staying possibilities.<sup>59</sup>

Figure 3.7: An edge observation of the city square, Ascoli Piceno, Italy. Above: The layout of the square shows people's tendency to congregate around edges rather than in the center. Below: People are likely to linger along the facades. (Source: Gehl, Jan. *Life between Building: Using Public Space* [New York: Van Nostrand Reinhold 1987], pp. 150-51.)



Eventually, Jan Gehl suggests a principle of “soft edges”, making detailed comfortable conditions at the public side of the building as intermediary connections between the inside and the outside. The significant criteria of the soft edge design depend on a suitable size, spatial details, and microclimate conditions. To create livable edges, microclimatic factors of each specific place are crucially concerned so as to provide sun protections, windbreaks, trees, hedges, and covered areas in the small

scale as responding to Bosselmann's study of outdoor weather and climates in *Sun, Wind, and Comfort*.<sup>60</sup> Soft edges with well-designed shelters can provide opportunities for resting, stationary, and spontaneous activities. Suitable edges allow one to be private and part of the street, public and events. The establishment of edges as transitional zones in small units belonging to human scales with lingering functions can be applied in all settings: buildings, neighborhoods, and cities in order to support "life between buildings."<sup>61</sup>

### 5.6 Thresholds: Rooms of Separation and Transition

In architectural context, the space and edge are interrelated to one another. If considered by a range of degrees of enclosure, spaces are defined as either "circumscribed or inscribed", according to Thomas Barrie. Circumscribed space is completely or almost entirely enclosed. Spaces can be formed by edges, given as inscribed spaces not fully enclosed and delineated by one or more sides of edges, facades, columns, level changes, or even plantings.<sup>62</sup> In turn, inscribed spaces enable identification for definitive boundaries of place in a form of a threshold and an entry path. The threshold delineates the separation and enclosure of place; it performs as a transitional, shifting zone between the inside and the outside. Analogous to the Lynch' concept of edges, a threshold made as a room, not the thin abrupt layer, plays dialectical roles of separation and uniting between two different realms. With shifting quality, the threshold room not only establishes a boundary but also presents itself as a symbolic passage from "one mode of existence to another."<sup>63</sup> Barrie's idea of the threshold is however viewed as a means of approach and sequences from one direction: the outside to the inside place. This raises another concern in the other way, how edges and thresholds interweave relations from both the inside and the outside domains.

In summary, the edge's nature lies in dual characters: a boundary identifying territory and a seam of juxtaposing precincts. In other words, edges conveying in several forms do not isolate adjacent realms in pieces but strengthen characteristics of regions, manifesting as integral parts that blend in all environmental settings. Allowing for penetration, accesses, and staying, edges encourage activities and events to take place which vitalize the space around. Edges demonstrate significant mediums for

conjunction and distinction of nearby places. Edges of place acting as simultaneous layers enveloping juxtaposing realms and drawing them together thus become *inbetween* domains.

## 6. An Overview of Interdisciplinary Reviews towards Inbetween Places

From interdisciplinary reviews, inbetween environments as reconciling realms have a diversity of potentials for constructing relationships between juxtaposing domains. Those potentials can take place if the inbetween domains inhere in the environmental presence, including “Significant Form” and the embodied presence. With presence as living forms, inbetween environments can be a place. Rather than the presence as a simple place, the inbetween place must construct the vital import of a dynamic *process of juncture* as reciprocal means and place at the experientially embodied level. Through an embodied presence, “Significant Form” of the inbetweens is perceived. In other words, *an inbetween place needs to simultaneously maintain the presence of living forms of inbetween and place as well as it allows for embodied place to experience its “Significant Form” as a pause in a livable edge*. This raises sequential inquiries of what makes the inbetweens its ontological presence and the embodied presence of “Significant Form”, which construct the essence of inbetween place.

The consecutive chapter will examine and evaluate the intrinsic essence of inbetween presence. This will contribute to a comprehensive understanding of inbetween places impacting the relationships between juxtaposing places. Investigation on this concern could identify the common ground of inbetween place and its potentials that can weave into the creation of the holistic place and experience in place-making.

## 7. Notes

1. See Susanne Langer, *Feeling and Form; A Theory of Art developed from Philosophy in a New Key* (New York, Charles Scribner’s Sons, 1953), pp. 94-95.
2. Aldo van Eyck, *Team 10 Primer*, ed. Alison Smithson (Cambridge: MIT Press, 1968), p. 104.
3. Ibid., pp. 96-105.
4. See William Kleinsasser, *Synthesis*, Unpublished course manuscript, Department of Architecture (Eugene: University of Oregon, 1981), pp. 91-94.

5. See William Kleinsasser, *Synthesis 9: A Theory Base for Architecture*, Unpublished course book, Department of Architecture (Eugene: University of Oregon, 1999), p. 230. In terms of functional purposes, architectural space might be categorized in two ways: designated, enclosed or repeating-use space and undesignated, “open, suggestive, changing-use” spaces. Undesignated spaces offer a spontaneous, temporary use to an individual, group, or occasion.
6. William Kleinsasser, *Synthesis*, p. 91.
7. William Kleinsasser, *Synthesis 9*, pp. 60-68.
8. See Edward Ralph, *Place and Placelessness* (London: Pion Limited, 1976), pp. 8-26.
9. Ibid., p. 22.
10. Christian Norberg-Schulz, *Existence, Space & Architecture* (New York: Praeger, 1971), p. 17.
11. Edward Relph, p. 12.
12. Ibid., pp. 22-23.
13. Sigfried Giedion, *Architecture and the Phenomenon of Transition: The Three Space Conceptions in Architecture* (Cambridge: Harvard University Press, 1971), pp. 3-6.
14. See Susanne Langer, pp. 94-99.
15. Kenneth Frampton, *Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture* (Cambridge: MIT Press, 1995), p. 16.
16. Martin Heidegger, *Being and Time* (Cambridge: Blackwell, 1962), p. 47.
17. Michael Benedikt, *For an Architecture of Reality* (New York: Lumen Books, 1987) pp. 34-36.
18. See “Significant Form” in Chapter I.
19. See Martin Heidegger, pp. 312-13. Authenticity and inauthenticity become modes of possibility. Being reveals and presents itself by authenticity, which contributes to potentiality of the entity, and conceals itself by inauthenticity.
20. See Yoko Arisaka, “Spatiality, Temporality, and the Problem of Foundation in Being and Time,” <http://www.ariska.org/heidegger.html> (accessed 30 September 2004).
21. Ibid., p. 232.
22. Susanne Langer, pp. 94-95.



23. Ibid., p. 95.
24. Ibid., pp. 96-98.
25. Ibid., pp. 99-100.
26. Ibid., pp. 66, 82. Langer defines living form in terms of the organic form of life, that is, a cumulative process of intrinsic growing and continuous changes. In other words, living form "expresses life...everything that characterizes vital existence. "Living form is the symbol that articulates "the idea of vital reality."
27. Ibid.
28. Christian Norberg-Schulz, "The Phenomenon of Place," in *Theorizing a New Agenda for Architecture*, Kate Nesbitt ed. (New York, Princeton Architectural Press, 1996), pp. 418-22.
29. Yi Fu Tuan, *Space and Place; The Perspective of Experience*, 9<sup>th</sup> edition (Minneapolis: University of Minnesota Press, 2002), p. 6.
30. Edward Relph, p. 141.
31. Ibid., p. 43.
32. Robert Mugerauer, "Introduction: Learn to Dwell," *Center Journal, Dwelling: Social life, building, and spaces between them*, Vol. 8 (1993): pp. 5-7.
33. Enrique Larranaga, "On Patios and Fireplaces: Building, Dwelling, and Order," *Center Journal, Dwelling: Social life, building, and spaces between them*, Vol. 8 (1993): pp. 22-32.
34. Edward Relph, p. 67.
35. See Michael Benedikt, pp. 39-40. Significance is suitable to importance and has "the existential import." Real architecture with significance is to illuminate its true history over formal matters; that is, to reflect "the history of its site and the circumstances of its construction."
36. Martin Heidegger, *Poetry, Language, Thought* (New York: Harper Colophon, 1971), pp. 151-52.
37. The thought of the statement came up while a personal conversation with Dr. Frances Downing. I am grateful to her for pointing out this comprehension.
38. Edward Casey, *The Fate of Place* (Berkeley: University of California Press, 1998), pp. 202-42.
39. Ibid., p. 199.

40. Ibid., pp. 248-49. Also see Yoko Arisaka. A region, always having active character on its own, offers the possibility for spatial engagement with respect to context of activities. For instance, the Heidegger's example of the house we live in holds different regions; by their locations in the house, regions and their arrangements introduce the spatiality of two important regions: the "sunny side" and the "shady side" of the house. By means of places, we are aware of a region surrounding us.
41. Joseph Grange, "Place, Body, and Situation," *Dwelling, Place, and Environment: Towards a Phenomenology of Person and World*, ed. David Seamon and Robert Mugerauer (Melbourne: Krieger, 2000), p. 82. Also see Thomas Schubert, Frank Friedmann, and Holger Regenbrecht, *Embodied Presence in Virtual Environments*, <http://www.presence-research.org/papers.html> (accessed 15 March 2007).
42. J.G. Davies as quoted in Thomas Barrie, *Spiritual Path, Sacred Place: Myth, Ritual, and Meaning in Architecture* (Boston: Shambhala, 1996), pp. 38-39.
43. See Frances Downing, *Remembrance and the Design of Place* (College Station: Texas A&M University Press, 2000), pp. 75-79.
44. Edward Relph, pp. 42-43.
45. See Kevin Lynch, *The Image of the City* (Cambridge: MIT Press, 1960), pp. 62-66.
46. Ibid., pp. 99-100.
47. Jane Jacobs, *The Death and Life of Great American Cities* (New York: Modern Library, 1993), pp. 336-52.
48. Donald Appleyard and Mark Lintell, "The environmental Quality of City Street: The Residents' Viewpoints," *Journal of the American Institute of Planners*, Vol. 38, No. 2 (March 1972): pp. 84-100.
49. Christopher Alexander, Sara Ishikawa, and Murray Silverstein, *A Pattern Language* (New York: Oxford University Press, 1977), pp. 276-79.
50. Donald Appleyard, *Livable Streets* (Berkeley, University of California Press, 1981), pp. 295-317.
51. Peter Bosselmann, Elizabeth Macdonald, and Thomas Kronmeyer, "Livable Streets Revisited," *Journal of the American Planning Association*, Vol. 65, No. 2 (Spring 1999): pp. 168-180.
52. See Oscar Newman, *Defensible Space* (New York: Macmillan, 1972), pp. 1-21.

53. Ibid., pp. 51-77.
54. Kent Bloomer and Charles Moore, *Body, Memory and Architecture* (New Heaven: Yale University Press, 1977), pp. 77-104.
55. Christopher Alexander, Sara Ishikawa, and Murray Silverstein, pp. 752-55.
56. Ibid., pp. 580-88.
57. Ibid., pp. 599-602.
58. Jan Gehl, *Life between Buildings; Using Public Space* (New York: Van Nostrand Reinhold, 1987), pp. 149-55.
59. Ibid.
60. Ibid., pp. 179-81.
61. Ibid., pp. 185-99.
62. Thomas Barrie, p. 46.
63. Ibid., p.58.

## CHAPTER IV

### PRESENCE OF PLACE AND THE INBETWEENS

Paramount here is the presence of place and the inbetween. This chapter will articulate the proposition that an inbetween place manifests as a place and inbetween modes, a synthesis of presence of the inbetween and place as a living form of the interval. The main aim of this chapter is therefore to examine in-depth and identify *the essential and structural nature* of inbetween places through inbetween cases. Thematic threads of contents derive from how inbetween places *perform* as interval junctures of juxtapositions: how inbetween environments work and how the events taking place are assimilated into place characteristics of the inbetween environments.

As presence of the environmental, living form; natural and built, each place expresses its identity of uniqueness. An inbetween place has indeed its own distinctiveness compared with other inbetween places. However, with the examination of several inbetween cases, essential forms of inbetween places emerge: inbetween places' common grounds: fundamental patterns, forms, constituents can be determined. This chapter will present interweaving and discursive structures of inbetween places into four themes. These themes consist of first, recognition of inbetween localities; second, place mode of the inbetweens; third, manifestation of juxtaposition; and fourth, neutrality of inbetween places.

To be inbetween realms, they need to exist in *spatial between-ness* of other dominant and designated realms of both architecture and townscape. With manifestation of differences and juxtapositions, inbetween realms and layers are designed and embedded into primary structures: between columns and thick load-bearing walls. Likewise, an alley and street including sidewalks become inbetween locales of passages. Regarding functionality, inbetween settings are also considered as the servants of nearby designated spaces that are served. According to the servant/ the served, the inbetween realms serve as circulation realms and junctures.

If a place manifests itself as presence as a living form, inbetween environments to be a place must demonstrate spatial presence of intervals, that is, place modes of the inbetweens. Presence of place here refers to "a sense of being" as a distinctive

environment, an identifiable entity in the physical world.<sup>1</sup> Indeed, presence of interval entity's environmental connectedness allows us to cultivate relationships to it as *a place for being-in-juncture*.

An environment existing in inbetween locations can either be a designated place in its own right or act as inbetween functionalities. For instance, all three courts inside the Kimbell Museum, each of which conveys its own characteristic presence, become places. Even if three courts are located among adjacent spaces, the north court functions as an outdoor cafeteria and the south and conservator's courts for light illumination in the south gallery and the lower floor. Kimbell courts merely become bounded places of the inbetween condition. Rather than a place of the inbetween setting, an inbetween place is therefore to *perform as inbetween modes*, an environmental medium of spatial juxtapositions. In this sense, the inbetween place presents itself as an experiential means of interval junctures, connectedness, reconciliation, and shifting to juxtaposing places.

In addition to interval layers, inbetween places possess the intrinsic nature of neutrality. Because of distinctive precincts in their own right with undesignated-ness, inbetween places can be flexible domains which enable us to design and accommodate—potentials contributing a diversity of meaningful places to be possible regarding how the inbetween places offer.

### **1. Recognition of Inbetween Localities as Intervals**

Inbetween environments are implanted in a variation of localities: inside buildings, between buildings and the outside as a threshold, and in townscapes such as streets and alleys. To be the inbetween, it is requisite to be *spatial between-ness*: among, overlapping/recessed, edging conditions that juxtapose dominant realms. As interval layers inserted between dominant realms, inbetween locales fall into the pattern of the servant to serve dominant realms. Within the pattern of the servant/the served, inbetween realms are recognized in a few functions: service spaces, circulation realms, and receptive junctures.

## 1.1 Categorizing the Inbetweens

Initially, it is essential to understand how inbetween realms are constructed in both self-conscious and unselfconscious designs as interval localities. In other words, this section will introduce how the inbetweens are emerged and immersed into the physical realms. Based on spatial and formal analysis of between-ness, inbetween realms are created as integral parts of primary structures, elements of boundary junctures, and anatomy of the buildings and townscape.

### 1.1.1 An Inbetween Layer Embedded in Primary Structures

At the Kimbell Art Museum, which embodies interval layers throughout the project, to understand inbetween conditions is to comprehend the *whole system of repetition*. The inbetweens at the Kimbell derive from the characteristic repetition in the structural layout: a system of the vault-dropped soffit zone-vault (Figure 4.1, 4.2). The whole pattern establishes five bands of service spaces: air conditioning, electrical, and lighting functions and aligned stairs.

Five inbetween servant bands and two channels separating central vaults from the nearby north and south ones result in a separation systems between cycloid vaults in the infinite field. The Kimbell infinite layout is divided in lateral, north-south aligned and longitudinal, east-west aligned directions by three-foot and seven-foot slabs, respectively. An emerging system of inbetween servant bands in both directions helps reinforce cycloid autonomous volumes of their own (Figure 4.3). Units of the vaults reflect their independency through which vaults stand on their own structures of exposed concrete columns and beams. Inbetween realms hence become implanted between adjacent vaults' structural beams and columns, running parallel to the cycloid vaults as their margins. Between vault beams, metal-paneled ceilings of service—containing air-conditioning ducts inside and revealed grilles along edges of concrete beams—are inserted as junctures. Thus, inbetween bands not only maintain separation and complete forms of the individual vaults but also interlock the vaults so as to reinforce the whole precinct.

Figure 4.1: The ground floor plan of the Kimbell Art Museum.  
 (Source: Nell Johnson, *Light is the Theme, Louis I. Kahn and the Kimbell Art Museum*, [Fort Worth: Kimbell Art Foundation, 2002], p. 48.)

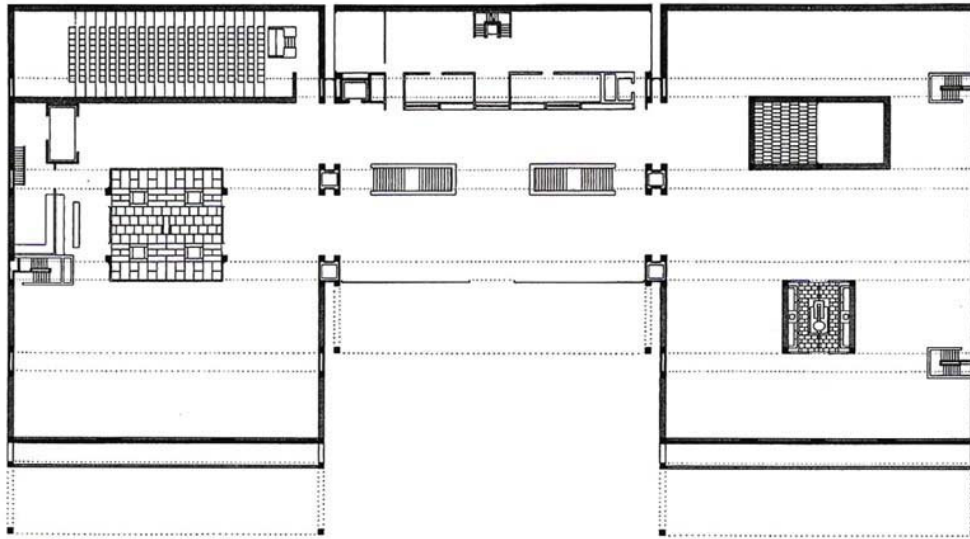


Figure 4.2: The section of the Kimbell Art Museum.  
 (Source: Nell Johnson, *Light is the Theme, Louis I. Kahn and the Kimbell Art Museum*, [Fort Worth: Kimbell Art Foundation, 2002], p. 31.)

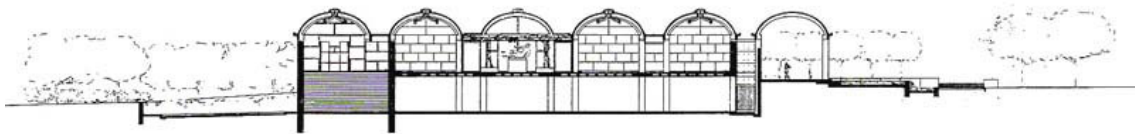
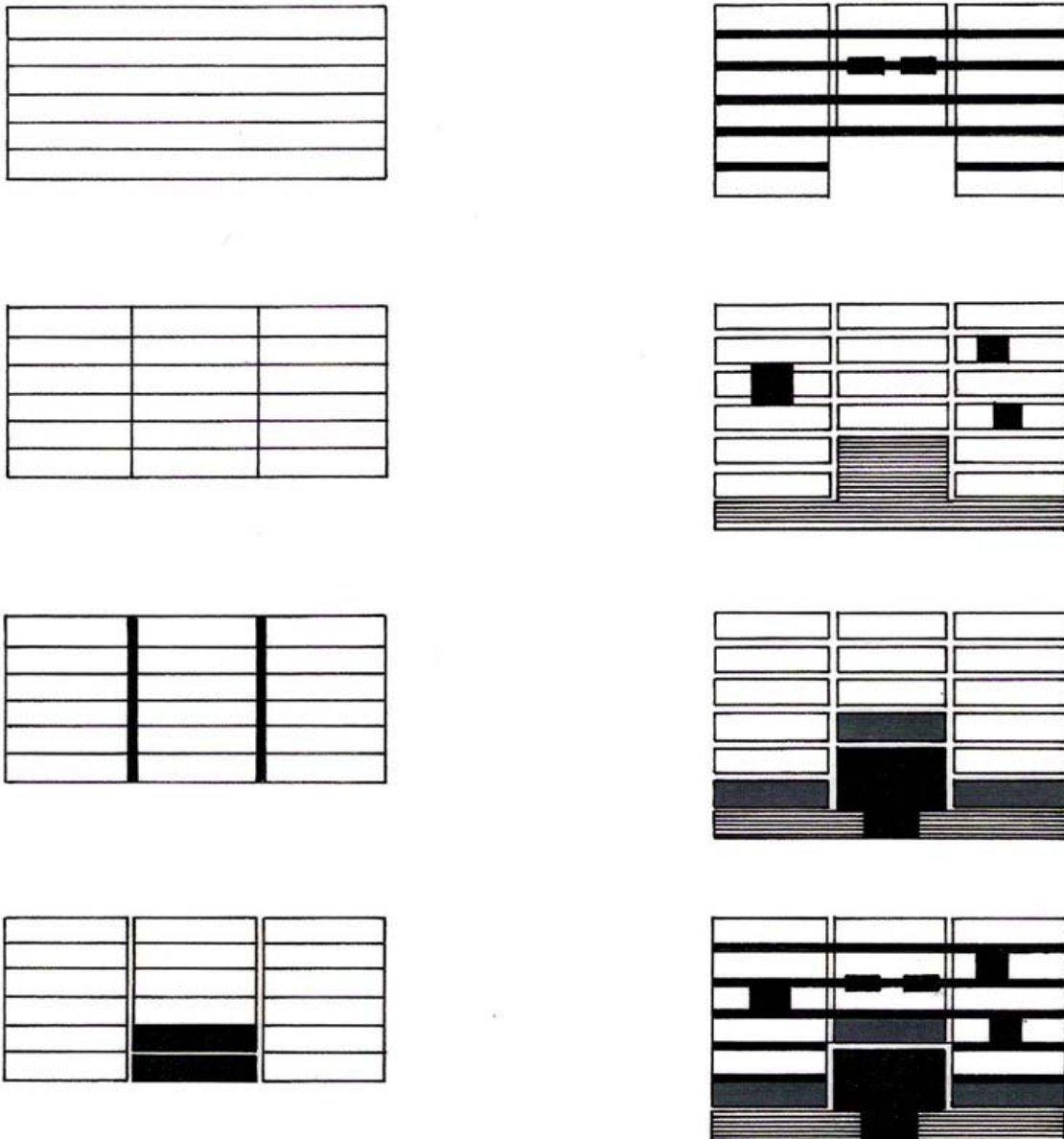


Figure 4.3: Kimbell upper plan's serial analytical diagrams of developing separations and inbetweens. The diagram is based on Michael Benedikt in *Deconstructing the Kimbell*.





Based on a system of separation and junctures, three Kimbell courtyards consisting of the north court, the fountain court, and the conservator's court lie in inbetween considerations. To define whether Kimbell courtyards are inbetween settings is to assess how they are created and for what are the courtyards' purposes. According to Benedikt, all courtyards are simultaneously spatial "subtractions" and functional "additions" to the buildings.<sup>2</sup> As shown in Figure 4.3, courtyards derive from subtracting voids into the vaults; meanwhile, illuminating functions are placed into them as additional spaces. Courtyards are programmatic requirements to provide natural illumination to interior spaces<sup>3</sup> and manifest themselves as absolute elements with different qualities and functions. The conservatory court located in the lower floor allows natural light to illuminate the office and laboratories below. The tiny fountain court with a sculpture and symmetry landscape provides intimate and soft light. The north court with four-side glazing and a sculpture at the center offers considerable light and is set up for an outdoor coffee shop.<sup>4</sup> All three courtyards are designated to serve for specific purposes of lighting as gallery spaces work for exhibitions. If the inbetween is to interact with juxtaposing spaces in some way, it must be rather an interval juncture between other domains than a designated, bounded place on its own. Even though lying in between-spatial conditions, all three courtyards are considered as insertions of supplementary spaces for illumination rather than inbetween realms for responses to nearby realms—a mode of associative reciprocity: connection, separation, transition with undesignated nature, as van Eyck and Kleinsasser delineate.<sup>5</sup>

Presenting shifting layers and embedded in primary structures, double-arched-partitioned layers at the Carnegie Center of Brazos Valley History are a clarified exemplar (Appendix B). The arched opening layers are established by masonry structures of load-bearing-wall systems. These inbetween structural walls divide north and south reading rooms from the central stack hall; at the same time, they join two wings to become part of the hall (Figure 4.4). They emphasize connection and separation of dominant juxtaposing realms, thereby manifesting themselves as inbetween layers.

These arched layers of the Carnegie Center and inbetween service bands at the Kimbell Museum embody the conception of inbetween realms that are intentionally created to be systematically immersed into the intact structures. Indeed, inbetween

layers from the Kimbell and Carnegie demonstrate how they *act* as inbetween roles that interact and correspond to juxtaposing realms.

Figure 4.4: An arched opening layer of the Carnegie Center.



### 1.1.2 Boundary/ Juncture/ Interval

Not only is the inbetween realm embedded in building structures but also presents itself as an element of juncture in both the inside and outside the building. This inbetween conjunction articulates a form of *marginal juxtaposition*, that is, a boundary, juncture, and interval that horizontally and vertically unifies two or more nearby domains, and becomes an interval of the whole. The inbetween elements of juncture are clearly epitomized in Kimbell aligned porticos, a memorable grove of the yaupon forecourt, Kimbell aligned stairs, Carnegie aligned stairs, and an inside gateway of the Old Bryan Market Place.

Inbetween junctures convey marginal edges and elements of unification at the same time. At the Kimbell museum, there are two distinctive inbetween junctures: one is aligned porticos as margins of the building, and the other is a threshold of the yaupon forecourt and central portico: an interval layer between the museum and the park.

Aligned porticos present as parts of repetitive forms as *margins/edges* of the whole that reconcile between the outside and the interior spaces. Porticos are unclaimed by any programmatic functions, as Kahn states his design intention for porticos:

“Because of the open porches, how the building is made is completely clear before you go into it. It is the same realization behind Renaissance buildings, which gave the arcade to the street, though the buildings themselves did not need the arcade for their own purposes. So the porch sits there, made as the interior is made, without any obligation of paintings on its walls, a realization of what is architecture. When you look at the building and porch, it is an offering. You know it wasn’t programmed; it is something that emerged.”<sup>6</sup>

Not merely a module of representative forms of the building, porticos are thus to provide an articulation of architectural principle and structural composition. With each 100-foot-long module and a building edge, Benedikt observes that Kimbell aligned porticos embody and reinterpret both definitions of a portico and porch’s functions at once. A portico is elegant, covered colonnade near the entrance of the building and a porch is defined as a covered entrance to a building with a separate roof and spacious enough for walking and seating.<sup>7</sup> Kimbell porticos perform both a statement of building introduction and boundary of the whole to its location and lateral transitional spaces to walk along and porches for seating.

If aligned porticos are for walking along, the Kimbell west-entry threshold, a combination of the yaupon forecourt and the central recessed portico, gives us direction to walk across. In this context, such a distinctive entry of the integral forecourt and portico functions as a unique transitional zone. An entry portico seems almost like aligned porticos: part of the building but is recessed two-modules back, allowing the grove of fifty-two, formal-grid holly yaupons to be filled in. A forecourt of the yaupon grove crosses aligned porticos visually connecting the distant public park with the building, inserting nature into the building.<sup>8</sup> Both an entry portico and a forecourt that represent different realms create darker and more interior space, an articulation between the building and location, which appears to be an interval threshold (Figure 4.5). Due to a *blending-in* condition of withdraw and addition, the Kimbell threshold reciprocally arises to be an *overlapping and recessed interval*.

Figure 4.5: The Kimbell Museum's cross section through the forecourt. A section shows a yaupon forecourt creating an interval, a means of access, and the relationship between the building and the park.

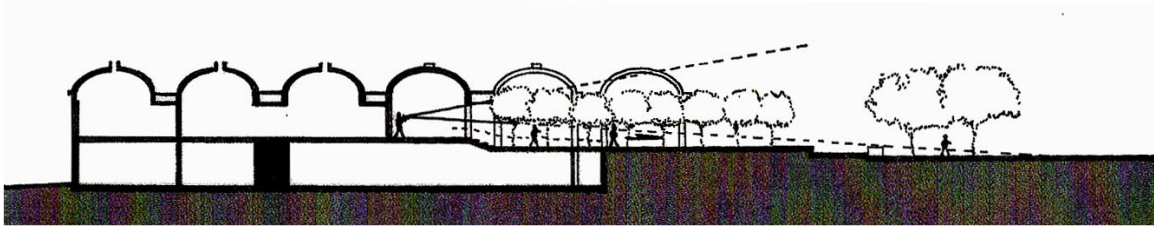


Figure 4.6: A comparison vertical intervals between Kimbell Museum's aligned stairs (Left) and Carnegie Center's counterparts (Right).



An inbetween locale can also be recognized as an interval of vertical connection such as Kimbell aligned stairs and Carnegie ones. However, the two aligned stairs of the Kimbell and Carnegie are structured in different way. At Kimbell, even if located in the central, aligned stairs are suppressed inside a servant band. On the other hand, Carnegie counterparts are as conspicuously rising to the second floor as standing up as elemental entities on their own.

Two floors of the Kimbell contain differently functional oppositions— services, staffs, privacy, and an entrance from parking in a below level; exhibitions, a café, public, and an elegant entrance on the upper one—service and served zones. Because of a need to connect a parking entry to the upper operative level, aligned stairs as a servant element are designed to be inbetween two levels and solid travertine walls in a service band, like a channel. On the other hand, Carnegie stairs are aligned with two sides of the main hall's walls and standing up with the noticeable existence, ascending to the upper storey. From Kimbell and Carnegie aligned stairs, inbetween realms can exist as interval junctures of vertical connection (Figure 4.6).

Figure 4.7: The plan of the Old Bryan Marketplace.

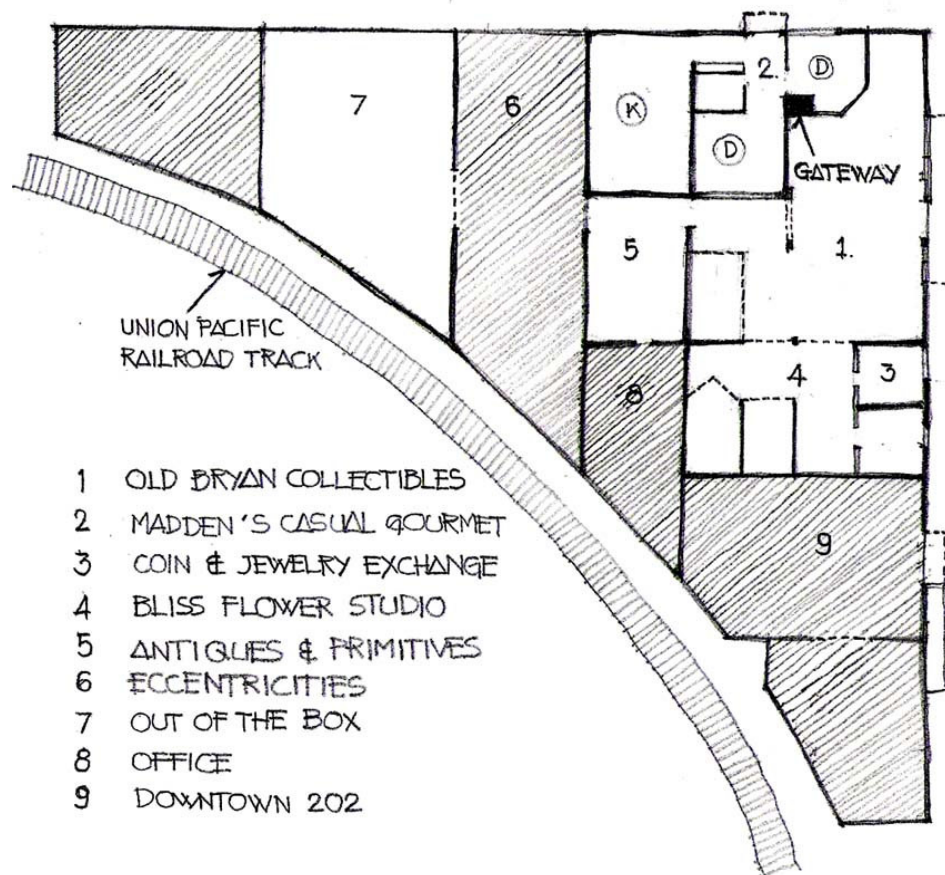


Figure 4.8: The Old Bryan Marketplace's inside gateway.



There is also another inbetween medium that encompasses a boundary and an interval, at the same time; it is an inside gateway of Old Bryan Marketplace, which accommodates multiple businesses inside one building (Figure 4.7). Unselfconsciously created by the owner's concept, the inside gateway mediates between a restaurant named Madden's Casual Gourmet and a collectible and furniture and collectible shop (Figure 4.8). The gateway, a small pavilion alike, is located at the boundary between the two businesses. It creates a *void of junction*; an edging and connecting interval allows moving through between the restaurant and shops, pausing for tables, navigating places.

From diverse mentioned settings, inbetween considerations are concentrated on the building structure, building parts and elements, and related landscape. The next section will assess the inbetweens in urban townscape.

### 1.1.3 The Inbetweens as Anatomy of Townscape

In addition to an emergence inside the buildings and between a building and its context as a seam, inbetween environments are recognized in urban and public realms such as streets and alleys. Such inbetween realms exist as important structures for connections and movement in urban realms and vital assembly domains in townscapes. Streets including sidewalks and alleys alone are nothing by themselves as Jane Jacobs especially notes on the city sidewalk that “it means something only in conjunction with buildings and other uses that border it, or border other sidewalks very near it.”<sup>9</sup> The inbetweens of streets, including their sidewalks, and alleys can be considered in the fact that they are aligned along and confined by two sides of building facades and associate with those buildings bordering them. Analogously compared with buildings’ organizations, streets’ and alleys’ functions prove similar to the double-load corridors of the cities for transitions.

For example, in the south side of the renovated historical downtown Bryan, Texas, the renovated South Main Street and the alleys of EarthArt Shop and of Palace Theater have been considered as urban inbetween settings. As the main corridor of downtown, South Main Street and its sidewalks stretch between commercial strips; offices of financial loans and restaurants, historical buildings; the Carnegie Center and the La Salle Hotel, and a cultural place of Palace Theater, including unused buildings: the Queen Theater, vacant buildings, and lofts. It was a social place of the city like any American typical Main Streets. The Bryan past however characterizes the physical condition of its Main Street (Appendix C); downtown Bryan was a hub of Brazos Valley cotton dealers, companies, and warehouses and the railroad terminus to ship cotton bales. This caused Bryan Main Street to be different from others by its extensive width without the central median because it must have allowed ox-drawn carts and wagons to make turns, until 1950 (Figure 4.9).<sup>10</sup> Nowadays, after renovation, South Main Street appears with new looks: an addition of the central median with a street clock at intersection of 26<sup>th</sup> Street, old-fashioned-styled street lamps along new colorful cement-block pavement of wide sidewalks, and locomotive models titled the “Iron Horse” project placed on sidewalks in front of Palace Theater and 28<sup>th</sup> Street (Figure 4.10).



Figure 4 9: An aerial view of Bryan Main Street at 26<sup>th</sup> Street in early 1900's. From left side: The Palace Theater, Masonic Hall building, and Carnegie Center. Right side: the Parker Building. (Source: Downtown Bryan, *Downtown Bryan*, <http://www.downtownbryan.com/gallery.shtml> [accessed 10 September 2006].)



Figure 4.10: A present aerial view of the South Bryan Main Street. (Source: Downtown Bryan, *Downtown Bryan*, <http://www.downtownbryan.com/gallery.shtml> [accessed 8 May 2007].)





If Bryan Main Street becomes the central artery of downtown Bryan for more than a century, the alley between EarthArt Shop and Hotel Bryan offers a rejuvenated sub-channel of pathway to connect between Main Street and Carnegie Alley along a railroad track which has been used for services: convenient loading goods from trains in the past;<sup>11</sup> parking and trashing at the present. The EarthArt alley used to be a left-over and shared space by aligned buildings. The shared use is witnessed by attached elements and slitting material of pavement. On the Main Street end, a permanent steel outdoor emergency stair is attached to the solid brick EarthArt wall; on the other end to Carnegie Alley, a Hotel Bryan lifting emergency stair is hung over the alley. On the Carnegie Alley end of the alley, paved materials are obviously contrast, splitting up in a half of red brick-module floor that is continuously paved from the outdoor display of the EarthArt and a half of the simple concrete surface covered on the Hotel Bryan side. Light black-painted-iron "Texas Lone Star" gates contain the alley at two ends. The gate details are harmonized with EarthArt fences that confine an outdoor space for crafted stone works display and vegetation on Carnegie Alley. This leads EarthArt outdoor landscape and vegetation to become part of the alley. In addition to an EarthArt loading area for crafted stone objects, the rejuvenated alley is regularly employed for a walkway connecting dinning and entertaining places on Main Street and Carnegie Alley: the Revolution Bar and parking lots.

Conversely, the alley between the Palace Theater and the Masonic Building constructed in 1910 has been marginality of the two: their between-ness is formed by recessed walls of the two buildings for the emergency stair. The inbetween of the Palace Theater alley has, however, been ignored because of its unclearly physical conditions of linkage. This alley appears not to be a means of any kinds of seams and contacts between the two aligned buildings and between Main Street and Carnegie Alley. It demonstrates an unclearly secured and uninviting channel; grass lawn is covered on the Carnegie Alley end, and structural steel columns to support a Palace Theater's large tent and a Masonic building's rust emergency stair obstruct the way to get through. Thus, the alley becomes an unused inbetween realm as a left-over space.

From an exemplar of downtown Bryan, there are two kinds of inbetween physical settings. On one hand, an ambiguously inbetween realm exists as a left-over void that does not act the inbetween roles responding to juxtaposing settings. On the

other hand, such Main Street as well as sidewalks and EarthArt alley perform inbetween functionalities as an associative means to *serve* and *bond* urban infrastructures: business, commercial, and entertainment into one complex place called downtown. If positive inbetween environments in urban settings are connected, these inbetweens can form not only a network of transportation but also “modes of relationships” to link urban facilities, thereby establishing an anatomy of townscape. When these streets, sidewalks, and alleys are systematically connected, they form the network of the cities that joins infrastructures together.

## 1.2 The Servant and the Served

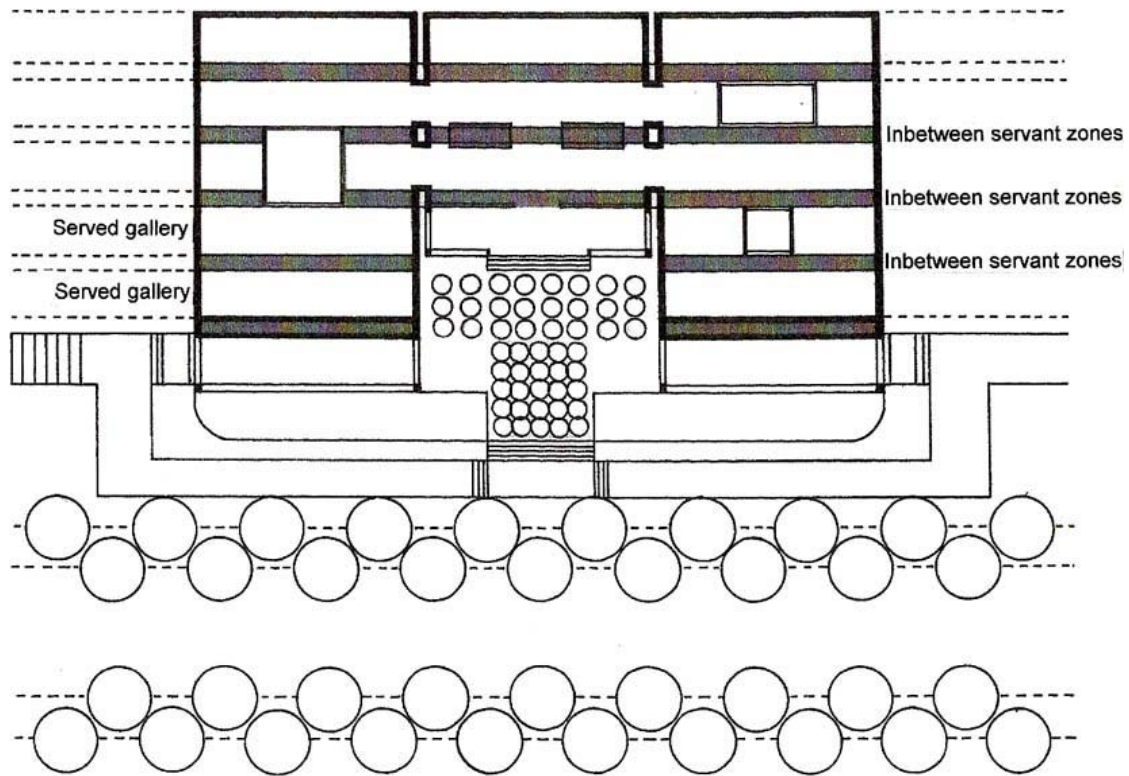
The inbetween cannot stand by itself alone, without relations to its neighboring spaces. With no spatial-relations to other realms, the location cannot be counted for the inbetween. As mentioned, the inbetween settings physically correspond to nearby realms as intervals, boundaries, and anatomy of place. In addition to spatial conditions, another relationship between the inbetween and juxtaposing realms is noticeably recognized; it is a system of *the servant and the served*.

The servant and the served relations witness a binary opposition of interrelating functionalities between the inbetween and juxtaposing realms. The inbetween servant functions respond to served juxtaposing realms in a formal multiplicity of functions which depend upon design concepts and purposes. For example, five inbetween servant zones at the Kimbell Museum provide servant zones of mechanical, electrical, and exhibiting functions. From cases, inbetween servant functionalities are categorized in three formal distinctions: service zones, circulation realms, and receptive junctures.

### 1.2.1 Service Zones

At Kimbell Museum, a system of separation and between-ness are interlocked with vaults exhibiting arts as primary functions. This results in five consequential bands of the inbetweens lying among vaults. The iterative whole is expressively comprehensive in hierarchical juxtaposition of the servant inbetween band and the served vault (Figure 4.11). This statement of the servant and served becomes the main scheme of the Kimbell structure.<sup>12</sup>

Figure 4.11: A Kimbell analysis of the servant and the served. Gray bands represent inbetween servants that create hierarchical interrelation.



By drawing the vaults away from each other in a north-south direction by three feet, recessed glazing slots of intervals allow direct light to enter and illuminate interior space of the book store. As Benedikt observes the Kimbell servant and served pattern, “The light serves the space’s function, which is to show art, as well as the building’s other function, which is to show itself.”<sup>13</sup> Intersecting with seven-foot bands, the same intervals create vertical voids for raising air-conditioning shafts from below to serve the upper level. These air-conditioning risers connect to ducts above five inbetween bands to disseminate air ventilation throughout the building (Figure 4.12). In addition to the air-conditioning system, the five inbetween zones’ aluminum ceilings serve for electrical tracks for artificial lighting in galleries. Indeed, the last west servant bands nearby aligned porticos’ concrete walls create the unique proliferated voids that let the natural

reflecting light illuminate staff offices in the lower level (Figure 4.13). As Benedikt notes, lighting is thus designated for servant function at the Kimbell.

Rather than lighting and mechanical services, these inbetween zones provide available spaces for neighboring spaces due to unspecified quality with seven-foot layers. For example, the inbetween zone nearby a library and a bookstore serves as a wood closet cabinetry and camouflaged entry doors for the library. In an auditorium, it turns to be an aisle under dropped ceiling. What other servant patterns can Kimbell inbetween zones and other inbetween conditions serve for adjoining realms?

Figure 4.12: The Kimbell inbetween servants in construction. Five inbetween bands serve as spaces for air-conditioning duct, mechanical systems, and lighting.  
(Source: Thomas Leslie, *Louis I. Kahn: Building Art, Building Science* [New York: George Braziller, 2005], p. 209.)

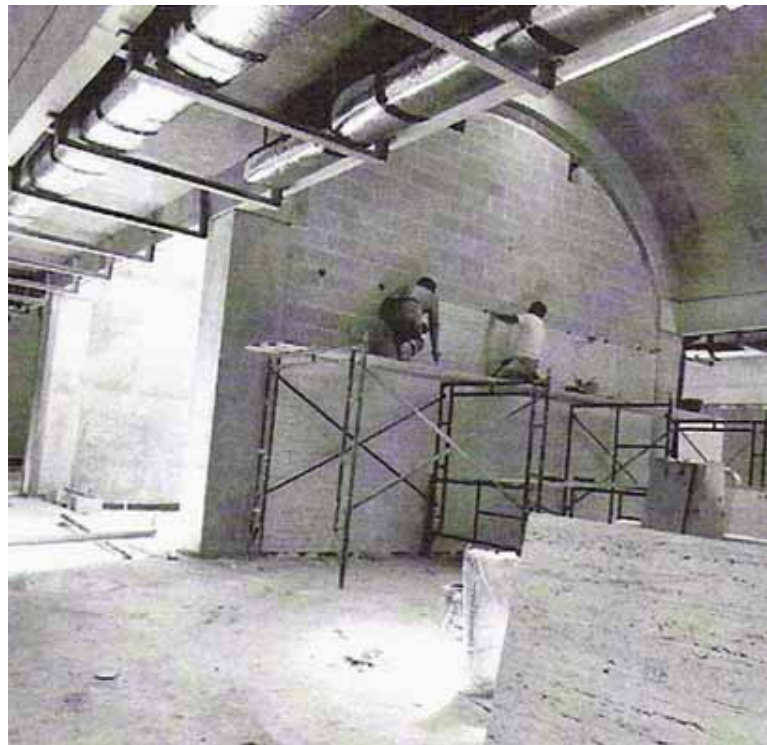


Figure 4.13: Illumination of the Kimbell west band. Kimbell inbetween servants between aligned porticos and solid concrete walls of the west gallery vaults allow light get into the lower level. (Source: David Brownlee and David De Long, *Louis I. Kahn: In the Realm of Architecture* [New York: Rizzoli International, 2005], pp. 278, 285.)



### 1.2.2 Transitional and Circulation Realms

Because of seven-foot-wide slots running along gallery vaults' length, these servant zones offer binary adaptable roles. On the one hand, inbetween bands clipped with movable partitions allow the lateral expanse of the gallery spaces running across the vault, providing flexibility to a wide range of exhibition arrangement. On the other hand, inbetween channels are flexible for lateral *transitions* and *circulations* between vaults when partitions are bracketed off tracks, establishing boundaries between them.<sup>14</sup> These inbetween dropped channels serve as primary circulation along and across exhibition vaults. They also accommodate secondary vertical circulation: aligned stairs at the central inbetween band to connect to the lower lobby, emergency stairs at north-south ends, a passenger elevator and an auditorium aisle. Servant inbetween zones contain all Kimbell circulation realms in longitudinal directions, construed as transitional margins between cycloid vaults.

While Kimbell aligned stairs are considered as secondary circulation because the Kimbell main floor is intended to be at the upper level, not the lower one, Carnegie Center's counterparts stand up as a major means of circulation. Carnegie aligned stairs link between two main levels: historical records and stacks and reading rooms on the

first floor and genealogical labs on the second one. On the first floor, arched partitions not only separate two flanks of reading rooms from the main hall but also work as adaptable layers. Similarly to Kimbell servant channels, arched layers adjoin two different realms in sequences.

Figure 4.14: A comparison between Palace Theater Alley (left) and EarthArt Alley (right).



In urban domains, the embodiment of transitional and circulation realms becomes clear. Main Street and sidewalks and EarthArt Alley of downtown Bryan are utilized for circulation and transitional modes to serve infrastructures. While Main Street holds a vehicle mode, its sidewalks and EarthArt Alley provide a foot mode of transitions between lined-up parking and aligned buildings and between Main Street and Carnegie Alley, respectively. Conversely, Palace Theater Alley does not function as a circulation or shifting setting to serve any functions/ buildings nearby. It exists in the unclear channel of walking-in and through, a left-over void. The Palace Theater Alley does not indicate a realm of connections and direction that guides and invites the public to step in and move through when compared to EarthArt Alley (Figure 4.14).



### 1.2.3 Receptive Junctures

Other than simple circulation realms, the inbetweens carry another pattern of services, that is, to serve as a receptive juncture of the served juxtaposing realms. The inbetweens' receptive junctures offer permeation of primary served realms beyond their boundaries. Receptive junctures give a spatial introduction of dominant spaces before entering them. These welcoming inbetween layers appear to perform *approachable thresholds*: amenable portions and sequential plateaus of access.

Kimbell aligned Porticos provide not only realms to walk along but also state the principal structure of the building as Kahn put it as an offering. Their presence introduces visitors to the spatial characteristic before entering into the building. More importantly, aligned porticos inform connectedness between the building and its site by referring the structure to the environment: the park, events, and moments of time of the day. Therefore, porticos become the bonding places which allow visitors to appreciate spatial character and the context while they are walking along.

After 100-foot-long strolling through porticos or the park, visitors reach a literal threshold of the Kimbell, a dense yaupon forecourt and the recessed portico. This unique junction presents the darker domain and more interior despite the outside. On the one hand, it forms a conjunction between the park and the building. On the other hand, the forecourt informs visitors an arrival at the central axis of the museum.<sup>15</sup> It allows people to make a room for hanging around while waiting for their folks before departure. The Kimbell threshold constructs a distinctive "green outdoor lobby" to join the museum and its location to become the whole.

Kimbell servant bands indeed include the role of receptions that makes an attempt to introduce what juxtaposing realms offer inside. For example, an inbetween band, which is adjacent to the permanent exhibition and the north hallway, is arranged by recessed partitions, paintings and a statuette on a podium in a longitudinal direction. This inbetween layer and arrangement attracts visitors' intention to pause and comprehend artworks. Gaps between recessed partitions enable visitors to skim the gallery inside (Figure 4.15). Across the other side of the same hallway is a cafeteria. The inbetween layer nearby a café is similar to the counterpart in a permanent exhibition, with recessed partitions. Instead of artworks in place, this layer is arranged with small tree pots and a blackboard of the day's menu. This realm gives a room for

visitors a pause to read a menu and make a decision whether to enter or not. The south side of the Kimbell is devoted to the temporary exhibition. The inbetween band nearby an entrance of the temporary gallery is literally a reception area for exhibition information, a waiting bench, and a ticket check.

Figure 4.15: A Kimbell inbetween receptive layer.



Figure 4.16: A threshold of Papa Perez Mexican Restaurant, Bryan.



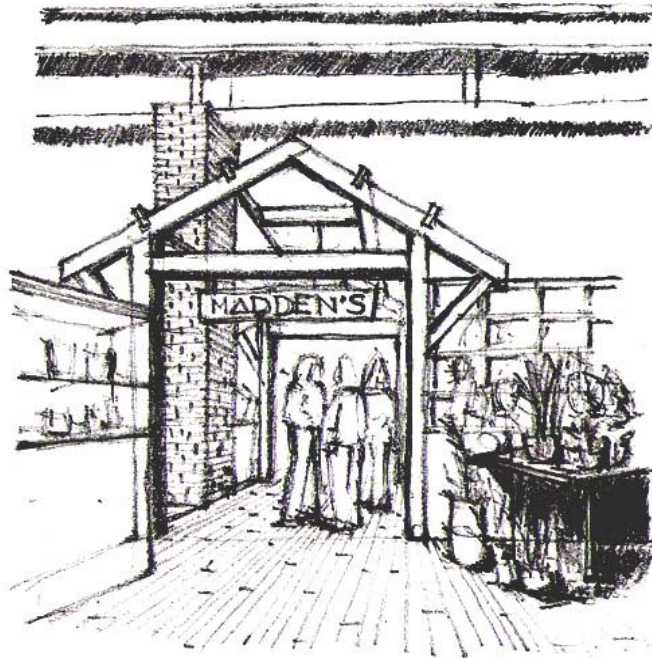
The inbetweens at Kimbell Museum are self-consciously designed with the sophisticated concepts that contribute inbetween realms to express in both figurative and literal receptions of service functions. Meanwhile, unselfconscious inbetween



realms such as a Papa Perez Mexican Restaurant's threshold and an Old Bryan Marketplace gateway are designed in more straightforward purpose to exactly serve a venue of reception than complex layers of connections. For instance, aligned couches and flower pots in front of a Papa Perez Restaurant's doorway create an extended threshold allowing people to sit and wait for their friends and tables when the restaurant is packed (Figure 4.16). An inside gateway of Old Bryan marketplace is, likewise, to serve as a pausing setting for customers as they are waiting for a table in a restaurant or a waiter/waitress coming to invite them to the table (Figure 4.17).

In both formal and vernacular forms, inbetween servants of reception convey a common ground of an arrival, a threshold of dominant domain. The inbetween is a servant junction of primary functions nearby. Its recognitions vary in several functionalities which depend on how characteristic the inbetween is interweaving into juxtaposing domains. Even though inbetween realms might be flexibly different in servant forms, the *presence of the inbetween layer* becomes essential so as to be a place-form, an *environmental tangibility*.

Figure 4.17: Pausing at the Old Bryan Marketplace's gateway.



## 2. Presence of Inbetween Entities: Place-Forms and Modes of Intervals

For an inbetween realm to be a place, it must *present* itself as a *tangible entity as a place-form to be sensible*. The following discussion will articulate place modes of inbetween settings on the theme of the environmental presence. The presence is vital to determine a place of the inbetween setting in a sense of being-in integrated with its topography, cultivating in the site.

A place is not a simple location in physical context or an abstract space of *placeless-ness* “as more or less endless continuum of evenly subdivided spatial components or integers.”<sup>16</sup> But, it is rather established as a *concrete, living domain*, it is *place-form* which expresses the *ontological presence as an entity of being* and meaningful significance.<sup>17</sup> Heidegger argues for the phenomenological nature of the German term *Raum*, a spatial locality or rather a place which “depends upon the concrete clearly defined nature of its boundary.”<sup>18</sup> As he puts it, “A boundary is not that which something stops, but, as the Greeks recognized, the boundary is that from which something begins its presencing.”<sup>19</sup> From the phenomenological standpoint, the essence of place: *cultivating* and *dwelling*, ultimately “being” *presents* itself within a concrete, defined domain.

If environmental meaning and dwelling/cultivating, that is, how humans react in their contexts, only occurs in places,<sup>20</sup> the human-environment relationships become the essence of place and establish meaning for places. From Heidegger’s term of “dwelling,” an architectural understanding can be interpreted as the experience of being-in-place occurs when we cultivate relationships to the environment to realize the *presence of spaces*.<sup>21</sup> This is similar to what Langer notes on an “ethnic domain”, that is, “a place made visible, tangible, and sensible.”<sup>22</sup> Places are therefore the presence of living, identifiable forms as the whole entities are attractive to our all senses, that is to say, connectedness witnesses beholding, acting, and engaging to which the domain we are living in. These environmental relationships can be accounted in forms of events. As Ralph points out, events and actions of dwelling become significant in certain places and are influenced by characters of those places; meanwhile, events contribute to that character of those places.<sup>23</sup> Based on connective and unspecified nature, inbetween settings can develop into places.<sup>24</sup> In this way, places for inbetween settings can therefore come to being through their presence of *vital, living forms* of connectedness

that allow for dwelling—cultivating relationships to environmental presence—and events to take place.

## 2.1 Environmental Presence, Materiality, and Tectonic of the Inbetweens

If a place is congruent with presence and “materiality is prerequisite to presence” as Benedikt articulates,<sup>25</sup> a place can be recognized as an entity of a distinctive form on account of the presence of materiality. Frampton also mentions Heidegger’s notion of “thing-concept” as “phenomenological presence of things in themselves.”<sup>26</sup>

“The thing itself must be allowed to remain in its self-containment. It must be accepted in its own constancy....That which gives things their constancy and pith but is also at the same time the source of their particular mode of sensuous pressure—colored, resonant, hard, massive—is matter in things. In this analysis of thing as matter, form is already co-posed. What is constant in a thing, its consistency, lies in the fact that matter stands together with form. The thing is formed matter.”<sup>27</sup>

However, architecture of place is not composed by only single material but integrates different states and conditions of materials, so as to form the presence of the whole. This leads presence, place, and materiality to be related to “Tectonic” which Frampton introduces in *Studies in Tectonic Culture* and *Towards a Critical Regionalism*. He defines the tectonic—art and poetics of construction: “The tectonic presents itself as a mode by which to express these different states and thereby as a means for accommodating, through inflection, the various conditions under which different things appear and sustain themselves.”<sup>28</sup> Rather scenographic, the tectonic is the embodied form which reveals the syntactical of construction and stands on the action of gravity and which cannot come into being where the structure is concealed. Because of a mode of revelation, the tectonic becomes integral part of place-forms.

To extend these notions of presence to the inbetween is to consider its “palpability and inherent strength.”<sup>29</sup> To manifest as a place-form, the inbetween realm must present its material nature, origin, and forming process as revelation of an entity on its own stance, the weighability of existence. Materiality in this sense initially contributes inbetween realm to its tangible weight, which is not heaviness, and more importantly concrete presence of realness.<sup>30</sup> Intelligibility and clarification of what the

inbetween setting is made of and how it is constructed leads materiality and the tectonic to fully bring to light. These elements reveal the ontological status and tangibility of the inbetween domain through a virtue of *authentic-making* of the environment, thereby disclosing a *presentational place-form*.

Clear instances of inbetween layers which reveal their presence of unique place-forms through sole materiality lie in an inside gateway of Old Bryan Marketplace, Carnegie arched layers and aligned stairs. At Old Bryan Marketplace, an inside gateway endorses an inbetween realm of fully revealed construction. The gateway presence explains itself. Exposed timbers exhibit the emphatic structure of a shelter and embody the aggregately intrinsic nature of wood: color, texture, strength. A wood crafted and shop band attached to a lintel is structurally stressing the material existence. Warm artificial dimmed light from a round lantern hung above is also complementary to presence. These gateway's characteristics of timber materiality draw this passage to be visual being of kinesthetic tactility and distinctiveness.

For constructed inbetweens in a self-conscious mode, the presence of the Carnegie arched layers' place form is witnessed by material substantiality and formality. Arched layers between the bookrack main hall and reading areas manifest their natural origin of plastered masonry. Substantiality of these inbetween layers is beholden by more-than-one-foot thickness of the masonry layers: it characterizes solid masonry bearing structure and construction. Even if plaster surface covers brick masonry with textural smoothness, its texture can be aware of difference from that of a gypsum wallboard or dry wall that is rigid and too consistent. In other words, inbetween arched layers display in-place construction that reveals forming-process opposed to synthetic material of dry wall. Formality of the layers and ornamental details bond and belong together. Furthermore, presence of arched layers' magnitude is increased by placing leather armchairs at its bases. The attached occupation of armchairs makes extension of intervals enough for establishing inbetween layers' presence and gravity.

If arched layers present material weight and thickness of the horizontal inbetweens, Carnegie aligned stairs possess presence of vertical inbetweens through material crafted details and containment of contextual connection. Carnegie aligned stairs appear noticeable at the first sight when a visitor is entering a foyer of a Greek Revival styled building. These transitional stairs between lower and upper levels

feature hand-carved works with original square wood balusters and balustrade since the building was constructed in 1902 (Figure 4.18). Material characteristic of pine wood stairs discloses gentle softness rather than structural strength of timber members at the Old Bryan Marketplace's gateway. Softness of carved-wood works creates distinctive inbetween postures against white-painted masonry walls, thereby making aligned stairs elegantly ascend. Likewise, Bryan historical framed photographs hung against edged walls along the way inscribe aligned stairs to be "in-place" of *contextual locale*: Bryan and Brazos Valley. Material softness of carved wood and historical images reinforce the Carnegie stairs to insist presence of prevailing containment—by mentioned boundaries—and an indigenous entity.

Figure 4.18: The north aligned Bryan Carnegie Center stair with carved details.



Revelation of materiality as well as the complex tectonic explicitly provides for presences of Kimbell inbetween settings. From previous analysis of the Kimbell Museum, inbetween realms encompass servant bands, aligned porticos, and a threshold of yaupon forecourt and the central portico. For inbetween servant spaces, the presence of their distinctive form manifests not only through the whole pattern of repetition of vault and slab but also by dropped matte aluminum ceiling of electrical and

air conditioning service at 10-foot-high above floor and repeated pattern floor materials: travertine for the servant spaces against oak parquet for the vault spaces. Intelligently located between the concrete beams, the inbetween band is structurally emphasized by the material nature of concrete matte surface and forming-process (Figure 4.19). Arrangements of materials: horizontal air grilles and aluminum soffits and vertical partitions distinguish servant bands from the vaults of purely concrete surface, drawing to attention of material and feature presence beyond the formal contrast.

Figure 4.19: A Kimbell servant realm emphasized by the dropped ceiling and tectonic revelations.



Moreover, the tectonic order of the Kimbell servant bands shows the principle of material juxtaposition as the same as other parts throughout the building, that is, *recessed joints between different materials*. In other words, there are no two different materials connected on the same plane.<sup>31</sup> Between slender concrete beams and aluminum boxes of service, recessed horizontal five-inch air grilles are placed to push the air out to galleries. Dropped aluminum soffits are hung below the air grilles with angle steel to take up remaining five-inch space with aluminum struts that support

detailed components from concrete beams.<sup>32</sup> The tectonic principle by recessed order consequently integrates structure and service details to present as the whole. Meanwhile, it sustains sensuousness of different materials of structure and service zones at vertical and horizontal planes, respectively. At the end of service zones, material contrast between installed travertine walls between concrete columns reinforces inbetween-ness of servant zones. The presence of materiality and tectonic not only distinguishes inbetween servant bands from nearby vaults but also defines and establishes these inbetween domains to become *a place of service*.

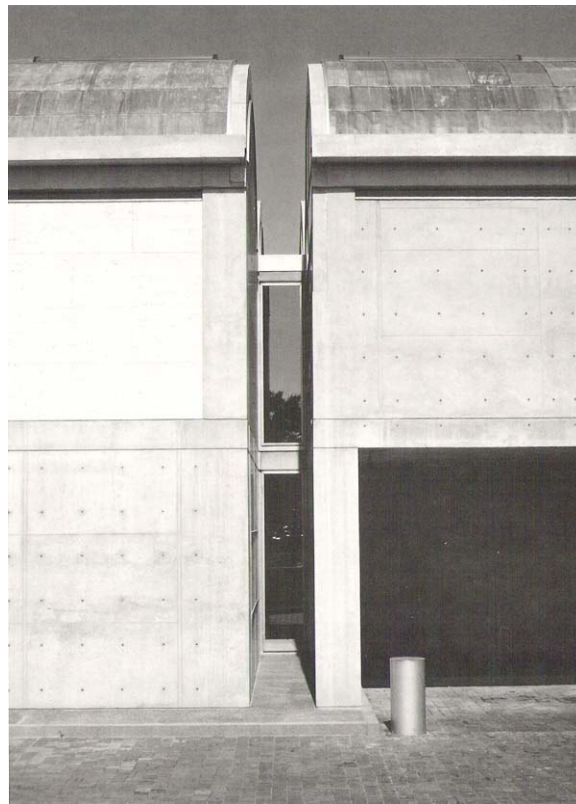
Figure 4.20: Material detail of the junction between the central and south vaults of the Kimbell.



The concept of material contrast is also stressed at two three-foot-wide inbetween slots which join vaults in the north-south aligned direction. Wood folded partitions are inserted between concrete columns of the central hall (Figure 4.20). Likewise, recessed transparent glazing is installed into intervals in the west—that derive from a system of separation in north-south aligned direction—between the monolithic concrete wall of the library and auditorium’s travertine cladding in the north flank and

south-west gallery's travertine cladding in the south flank (Figure 4.21). Kahn clearly states his creative intention of the tectonic at this junction of different materials. "I put glass between the structure members and the members which are not of structure because the joint is the beginning of ornament."<sup>33</sup> Thus, the application of material contrast is not merely simple design of junctions but a solid statement of "interval expressions" through which vigorous interplay of the different material nature is manifest. Softness of wood is opposed to solidity of concrete: lightness and transparency of glass is against monolithic and opaqueness of concrete. The material contrasting interplay and the tectonic of junctions develops assertiveness of inbetween slots as interval entities threaded throughout the museum.

Figure 4.21: A Kimbell glazing interval. It is the tectonic of junction.  
(Source: Nell Johnson, *Light is the Theme, Louis I. Kahn and the Kimbell Art Museum*, [Fort Worth: Kimbell Art Foundation, 2002], p. 42.)





On the other hand, the double-aligned stairs connecting between the lower lobby and the upper floor seem apparently invisible by intention because they are placed in a servant zone and immersed into the upper floor. The solid travertine wall and the upper landing adjacent to a blank wall make sure that the presence of materiality and form is modest, enclosed and suppressed and that the lower floor does not visually communicate with upper one.<sup>34</sup> This indicates that aligned stairs become service, secondary transitional settings for a vehicle-oriented entrance when compared to the primary yaupon-forecourt threshold, which is a fine ceremonial pedestrian entry from the park. As obligatory means, the double stairs are only limited to link between floors, functioning as common circulation shafts. Their forms are absence of connective experience: humble, meaningless forms do not enable for a sense of moving-in and through, vital forms of significant experience of transition. The aligned stairs merely become placeless circulation, inbetween spaces.

Marginal parts of the whole, aligned porticos, on the one hand, exhibit the open and bright levity of shelters. On the other hand, they demonstrate a magnitude of structural concrete strength and solid travertine-cladding walls. Even if concrete blocks are infill members of framing, travertine veneer retains material demands as much as concrete so that travertine cladding characterizes solid masonry construction and strengthens the monolithic sense (Figure 4.22). Kahn also clarifies his intention of travertine use with concrete:

“Concrete does the work of structure, of holding things up. The columns are apart from each other. The space between must be filled. Therefore, the travertine. The travertine is a fill-in material. It is a wall material which is enclosing material... Travertine and concrete belong beautifully together because concrete must be taken for whatever irregularities or accidents in the pouring reveal themselves. Travertine is very much like concrete—its character is such that they look like the same material. That make the whole building again monolithic and it doesn't separate things.”<sup>35</sup>

At the Kimbell Museum, monolithic and diverse materiality and the tectonic of juncture establish *complexity* and *order* of inbetween realms to manifest as tangible entities. According to Hildebrand, the two terms complexity and order are congruent: the opposition of complexity is simplicity and that of order is disorder. The two terms complexity and order can be formed, called “ordered complexity.”<sup>36</sup> Complexity of materials sustains servant zones' vitality and animation and porticos' strength. The

tectonic order of the recessed joints between two different materials retains material complexity in organized forms. The ordered complexity of materiality and the tectonic creates inbetween servant bands and aligned porticos recognized as *visible presence* of living domains of place. Conversely, the same travertine walls—but no used contrast materiality like other places—enveloping aligned stairs into a servant zone results in concealment, the invisibly absent presence of entity from the privileged upper floor. However, according to Langer, presence of place includes saliently characteristic domains of environmental tangibility.<sup>37</sup> This refers that there are other embodied sensibilities of place to manifest its presence as tangibility rather than the sight.

Figure 4.22: Kimbell aligned porticos' materiality. Porticos reveal monolithic materiality while retaining levity.



## 2.2 Tactility and Sensibility of Inbetween Entities

Modes of environmental presence are created not only by visible assertiveness of a locale but also “by coherent appeal to other senses: to touch, movement, sound, smell,” as Benedikt puts it.<sup>38</sup> *Embodied sensibilities* of a domain make the environment be the present in a tangible form: it is to create *tactility* of place. Tactility of the environment allows us to insightfully experience a particular locale, that is, *a sense of place*: environmental sensitivity enables to distinguish one place from another. The tactility becomes underlying means to build the presence of the place-form that is supported by Frampton in “Critical Regionalism.”<sup>39</sup>

“The tactile resilience of the place-form and the capacity of the body to read the environment in terms other than those of sight alone suggest a potential strategy for resisting the domination of universal technology. It is symptomatic of the priority given to sight that we find it necessary to remind ourselves that the tactile is an important dimension in the perception of built form. One has in mind a whole range of complementary sensory perceptions which are registered by the labile body: the intensity of light, darkness, heat and cold; the feeling of humidity; the aroma of material; the almost palpable presence of masonry as the body senses its own confinement; the momentum of an induced gait and the relative inertia of the body as it traverses the floor; the echoing resonance of our own footfall.”<sup>40</sup>

In this sense, inbetween locales with tactility make sense of environmental realness or authenticity of *being-there*, the presence of a vital, fixed form—a place in the physical world. The following will examine tactility of inbetween settings, to observe and consider environmental sensitivity through textural touching, scent, and sound while beholders are moving through interval spaces other than merely the visual.

Kimbell servant zones and aligned porticos, which have been previously articulated, manifest themselves as presence through materiality and the tectonic. Aligned porticos also hold tactility of sound as well as two-level pools toward the park considered as *frontiers* of porticos encompass senses of sound and touch of water mist. Under the cycloid vaults, as McCarter observes the tactile of the portico as walking on hard paved exposed pebble floor weaving with travertine banding, “The curve of the vaults reflects and heightens the sounds made under it, and we become aware of the echoing sounds of our own footsteps.”<sup>41</sup> In addition, edged pools lend themselves to enliven porticos’ presence in terms other than the visual by acoustic resonance of water-bubble whirlpool and by bodily touch of a cloud of water fog when the wind blows

against a smooth sheet of waterfall. Subtle resonances of waterfall and footsteps in the portico absorb each other as connectedness of tactility.

Having walked through either a portico or wandered across the existing park, we are approaching and stepping into a gravel plateau of a fifty-two-holly-yaupon grove. It is another significant inbetween realm of the Kimbell: the ceremonial threshold—the yaupon forecourt and the central recessed portico—which its tactile presence needs to be examined. This threshold lies in a blending-overlapping condition of the natural grove and the built vault, contributing to a vital contrasting form of passages. An extroverted bosquet of formal-grid yaupons, on the one hand, exhibits a uniquely dense, low, shady, and settled realm with softness. On the other hand, the vault is emptiness, high, light, hardness of smooth concrete structure. The low-leaf, solemn grove and gravel grinding underfoot allow us to experience texture and visualize the subtly contrasting surface of shade and sun light through yaupon trees falling upon the gravel-grain mat. Delicately crunching sound of gravel traces each of our footsteps while we are moving toward the central portico (Figure 4.23). Stepping out of yaupons and confined shade-light gravel surface, we emerge in a moment of the bright light slot before entering a darker, high-vault-volume portico. In the portico, the uniquely natural light: a slice curve of sunlight penetrates through a gap between vaults “as if to say the sun never knew how great it is until it struck the side of a building,” according to Kahn (Figure 4.24).<sup>42</sup>

In the west central vault, we are facing a full elevation of ceiling-high glazing that reflects our recent iteration: the yaupon forecourt. At this point under the darker, more interior, recessed central portico that is enclosed by the grove, we inhabit in an arrival. Environmental sensibilities offer us realization of acoustic footfalls, spatial contrasts between low and high volumes and between dark and bright quality. Environmental tactility of the Kimbell threshold establishes awareness of the *presence of sequential means of access and place*, in the genuine temporal mode. As Kenneth Frampton illustrates the Kimbell forecourt’s tactile presence, “In such a setting, perhaps more fitting for a temple than a museum, we find ourselves returned to the tactility of the tectonic in all aspects; to a meeting between the essence of things and the existence of beings, to that pre-Socratic moment, lying outside time, that is at once both modern and antique.”<sup>43</sup>

Figure 4.23: Acoustic tactility of the Kimbell low yaupon forecourt and gravel floor. People are slowly strolling in the yaupon forecourt.

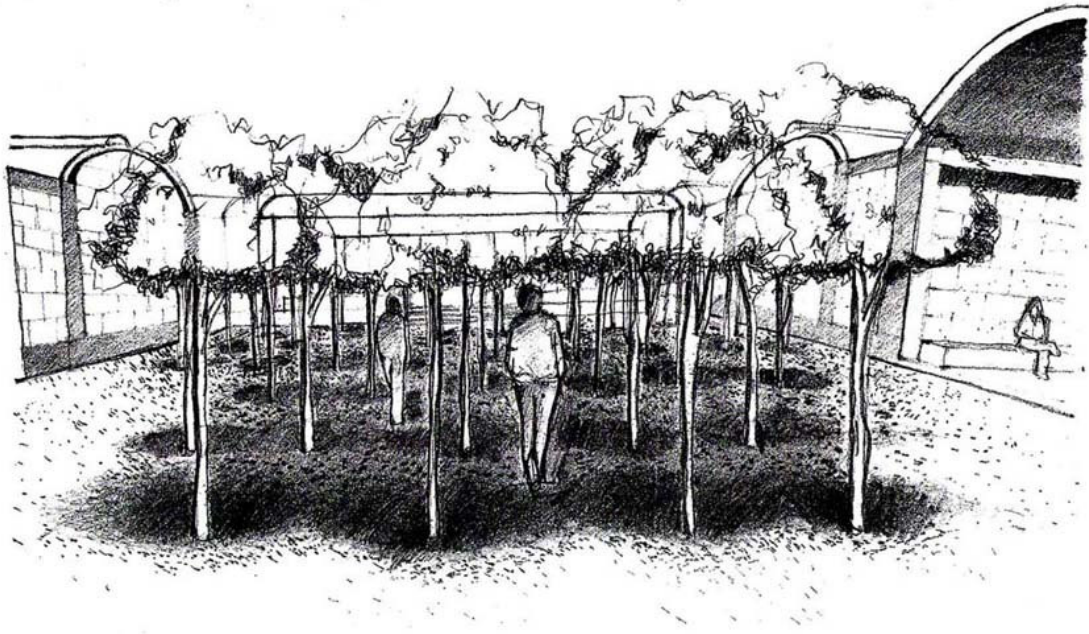
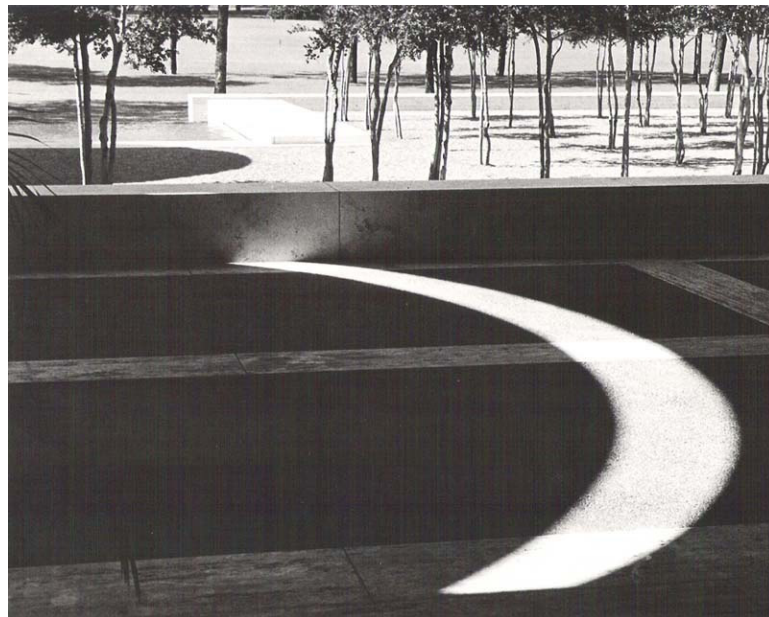
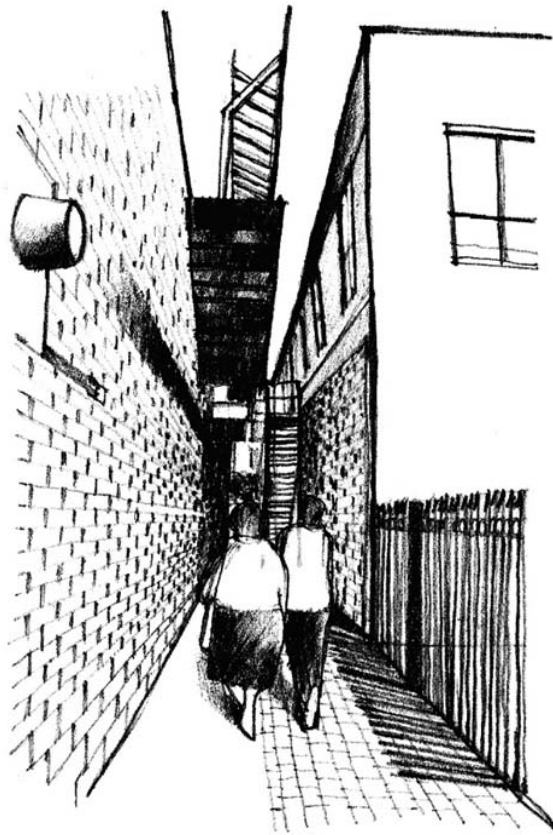


Figure 4.24: A unique slice of sunlight at the Kimbell central portico.  
(Source: Nell Johnson, *Light is the Theme, Louis I. Kahn and the Kimbell Art Museum*, [Fort Worth: Kimbell Art Foundation, 2002], p. 13.)



Environmental tactility such as vividly visual images and sensitive scent identify presence of inbetween settings in townscape. At Papa Perez Mexican Restaurant, an extended threshold: aligned woven couches and glowing, colorful flowers in pots give vibrant texture to street images and sidewalks. Living, colorful flowers in pots situated in front of the EarthArt Shop's doorway are also employed to create more façade dimension additional to shop-display glazing. Other than vivid decorative eyewitness, flowers also present a function of scent. In front of La Salle Hotel's parking lot, jasmine screening fence, for example, emits floral aroma. Jasmine scent permeates the sidewalk: especially, pleasant scent attracts pedestrians' attention to pause and appreciate living jasmine, peripheral screen. In other words, accumulations of several tactile units of sidewalk edges help create streetscape's presence.

Figure 4.25: The EarthArt Alley interstice among hard surface. This hard confinement leads to echoing when ones' conversation occurring.



Not only does pleasant scent make an inbetween realm a living form but also bizarre odor defines spatial tangibility. The EarthArt Alley, for example, possesses recognizably eccentric smell coming from the EarthArt Shop. It also embodies tactility of climatic touch and echoing resonance. When walking into the alley, cooler temperature than the outside can be detected because the alley is mostly shady in the daytime. Like an interstice void among the solid, a hard confinement of masonry-brick parallel walls leads striders' conversation taking place to be reverberating (Figure 4.25).

Materiality, the tectonic, and tactility of environments lead inbetween settings to be tangibility, sensibilities, and presence. Presence of inbetween realms can come to being of realness if the inbetween settings are established in the way that enables awareness of concrete, recognizable domains, regardless either formal or vernacular design. Inbetween domains with sensible tangibility present living forms to us. In other words, we cultivate relationships to presence of inbetween domains, creating connectedness to living environments.

## **2.3 Cultivating Connectedness to Inbetween Environments**

Based on a phenomenological viewpoint, a place, manifesting presence of a living environmental form, lies in not a static locale but an active-based domain which enables us to cultivate connectedness. Thus, inbetween realms with tangible presence, which hold place-forms, convey animate potentials which encourage us develop relationships to the inbetweens as interactive connectedness. In this fashion, living, inbetween domains offer places for staying, lodging, loitering, and linking.

### **2.3.1 Lodging in Intervals**

Relationships between tactile places of the inbetweens and beholders express in many forms. Temporary accommodation is noticeably recognizable. In Kimbell inbetween servants, such rhythmic dropped zones, which are interweaving binary opposite servants and served vaults, suggest discernable juxtaposition. As Benedikt mentions, inbetween bands enable one to discern hierarchical positioning. From certain perspectives, the servant dropped zones form lower ceiling planes. As Doug Suisman observes, "...and it is this horizontal plane which actually seems to dominate the interior, with the vaults acting merely as vertical interruptions."<sup>44</sup> In addition to a virtue of

visually reversal hierarchy, museum-security staffs utilize such recognizable inbetween domains as well as configurations of partitions for standing, lodging, and panoramic, observable stations (Figure 4.26). In this respect, the Kimbell inbetween domains between vaults establish spatial subdivision within the spaces. Meanwhile, museum visitors are inclined to hang around in these inbetween domains to appreciate artworks before gradually moving forward to the next vault (Figure 4.27). This pragmatically leads the Kimbell inbetween servant domains among vaults to be a locality of pausing and connecting, at the same time.

Figure 4.26: The Kimbell servant zone as an observable place.





Figure 4.27: Loitering in the Kimbell inbetween dropped servant zone.



### 2.3.2 Loitering with Tactile Boundaries

Even if inbetween domains are not positioned as primary realms or itinerary places of destinations, their tactile presence attracts people to linger in place for a while. Especially, palpable boundaries/edges of place enliven inbetween realms as places of loitering prior to arrival and departure of dominant places of destination.

For instance, Kimbell aligned porticos—as transitional walkways—are marginal parts of the whole. These porticos manifest themselves differently from inbetween servant bands whose place-forms themselves are clearly presence. The open porticos acquire their presence by gathering the principles of order—presenting the building's structural tectonic—and referring them to the contexts: natural light, shadow, climate, water sound and texture in the ponds. These contexts give the environmental presence tangible arousal in which we dwell. With their forms of potential and connectedness with the environmental presence, porticos generate the process of progressive involvement and encourage an opportunity for *pause* while ones are strolling along (Figure 4.28). Porticos maintain living forms of place through their prospective of connectedness which leads to a place providing for a pause.

Figure 4.28: Pausing in the Kimbell portico. The portico offers a shelter for a couple of elders to pause at the seating edge and to be pleased about the environmental presence. Spring breeze and wind, water fog and sound, and distant events in the park entice them to be in place.



Like inbetween servants, the Kimbell holly grove of yaupons, considered as a threshold, that is, a boundary of places, expresses its presence of the tactile place-form through unique spatial quality: the grid dense, low, green ceiling and the gravel floor. These spatial configurations create a number of sensible shelter units under the yaupons which catch the attention of visitors to pause and observe events in the park. This suspends visitors' itineration before getting into and leaving the building. Like a green and undesignated kiosk, the threshold—both the yaupon forecourt and the central portico—becomes a place of recess where visitors can get themselves out of chaotic activities and events when special events are arranged inside the building. Other than a thick threshold, the yaupon forecourt performs as a green labyrinth for a particular darling playground that children enjoy playing with gravels, running, and chasing each other around yaupon trees. Complex presence of the Kimbell threshold is relatively flexible for people to design their own relationships—forms of accommodating, belonging, and lingering—to place.

Loitering on boundaries of place also takes place in living sidewalks. Exemplars of connectedness to inbetween domains are shown in Bryan downtown's sidewalks. Main Street and sidewalks, if considered in terms of functions, are merely platforms of

circulation. Whether Bryan downtown's sidewalks become alive depends upon *stimulated edges*—façade details, extended thresholds, tactile boundaries, and streetscape. For example, EarthArt shop's product display façade vivifies the sidewalk and invites bystanders to linger and explore products through transparent glazing. People tend to hang around in front of an animate EarthArt façade as waiting for their companies. Loitering activities on the sidewalks can be moreover observed at extended thresholds and tactile edges. Additional seating realms fronting the Papa Perez Mexican Restaurant and La Salle Hotel and a bench on the sidewalk allow customers for waiting localities. Waiting and standing postures at thresholds and sidewalks offer opportunities for people to build relationships to sidewalks by remaining in place for a period of time and being part of the street scene before stepping inside and leaving places.

Thresholds, sidewalks, and streetscape elements provide not only stationary realms but also an arousing place for children to explore their world. While families including children were waiting for tables at Papa Perez Restaurant, the sidewalk and a tree turn to be flexible as a recreational area for children. Parents sat on a couch; meanwhile, kids played on the sidewalk to learn and discover the environmental subtlety. They have explored spatial tactility: hardness of pavement, softness of grass and spatial determinacy and settlement. It is the way that children are sympathetic toward sensibilities of place. Children also have tendency to play with streetscape elements such as a baseball sculptural posture placed in a small plaza in front of La Salle Hotel, whose scale and arrangement defines a sub-space and entices children's attention to play inside (Figure 4.29). Adults likewise interact with such a sculptural figure by getting close to it so as to understand its account engraved on a bronze plate and to utilize the plaza for meeting and lingering (Figure 4.30). Next to the plaza, flora scent of La Salle Hotel's jasmine fence attracts people to cultivate the relationship to the tactile edge by getting close to scent presence. Pedestrians are inclined to take a moment to smell pleasure aroma and stand in place. Complexity of sidewalk layers—streetscape, thresholds, and edges, all of which are designed to correspond to human scales—provides possibilities for environmental contacts. These forms of human relationships to inbetween realms' environmental presence account for meaningful place-forms.

Figure 4.29: A sculpture on Bryan Main Street's sidewalk attracting children.



Figure 4.30: Linger nearby a sculptural posture on Bryan Main Street's sidewalk.



In contrast, locomotive sculptures called “Iron Horse”, which have been scattered all over the Cities of Bryan–College Station, exist as static objects. Sculptural objects of locomotive arts, which are situated in the southern and northern ends that include a street clock located in the central median of the renovated downtown Main Street, seem to signify gateways of downtown and Bryan history influenced by train transportation (Figure 4.31). But, existence of locomotive sculptures does not attract striders to be connecting to them as living forms. Pedestrians merely glance and pass by these garnishing-art commodities. Rather, the loud train horn is outstandingly tangible when the train is moving through downtown. The emergence of erupting horn makes characteristic acoustic presence of Bryan downtown that draws the passerby's

attentions. For instance, as the train was running on the rail track parallel the Carnegie Alley, a group of people forming on the Main Street's sidewalk in La Salle Hotel and enjoying with their conversation paused for turning to an interval garden nearby the Carnegie Center allowing the sight to the Carnegie Alley and the moving train: the source of thunderous horn.

Figure 4.31: A locomotive-art sculpture in front of Palace Theater in the renovated Bryan downtown wide sidewalk. It merely exists as a streetscape object.



In this sense, the existence of locomotive sculptures is insufficiently enough to be recognized when compared to the real presence of train horn. They merely become decorative streetscape objects in which Walter Benjamin would call a mode of “mass or mechanical reproduction” arising from simply static application, thereby resulting in the loss of aura. Decorative locomotive objects, therefore, are introduced in *representational forms*; a means of disguises or masquerades, in order to make an attempt to *regain* regional past and historical status. On the other hand, the train horn creates the palpable presence enabling people in downtown realize the locomotive reality. More importantly, presence of the horn attribute appeals us to develop connectedness to it.

These observed behavioral forms of lodging and loitering demonstrate cultivating relationships to tactile presence of the inbetweens. The more tactile, ordered complexity the inbetween domains themselves manifest presence; the more tangibility strengthens environmental sensibilities and relationships that develop meaningful place-forms of the inbetween. Place-ness of inbetween domains arises from the environmental presence—by means of either their own presence or stimulating boundaries—in which sensibilities emerge and make us aware of our presence. Presence of inbetween environments is attentive to our all senses as we move through a place. This indicates that environmental presence of the inbetween realms is congruent to human scales. In other words, inbetween place-forms' tangible presence gives rise to our consciousness at the present, an awareness of being-in-place.

To be inbetween places, those domains are requisite to integrate presence of place and the inbetween-ness: a medium of connectedness. Inbetween places must synthesize places and the inbetween, simultaneously. The following theme will articulate the inbetween features and structures—inbetween modes of place.

### **3. Inbetween Modes of Place: Manifestation of Juxtaposition**

Environmental presence gives the inbetween realm a living domain as a place. Rather than a common place, an inbetween place establishes modes of junctures, *manifestation of juxtaposition*. To identify living domains as inbetween places is to consider how those places reflect presence of the inbetween modes: being situated in—junctions; intermediary environments—the ways of interrelating juxtaposing domains: layers of reconciliation and transition.

This section will articulate on the concepts of layers that establish the inbetween modes of place. Inbetween layers of reconciliation and transition present several functionalities: simultaneous seams and boundaries, establishment of hereness-thereness, directivity, and means of “getting there.” Inbetween modes hence create a place of the inbetween domain to be *a layer of junction and juxtaposition, a means of difference clarification*.

### 3.1 Simultaneous Boundaries and Seams

Kevin Lynch introduces the concept of edges in *The Image of the City*: edges become boundaries between two regions. Moreover, if edges contribute to active relations between nearby regions: visual and accessible penetration and create some depth with the areas on the either side, they retain as seams joining different areas rather than as a barrier insulating them. These dual qualities of edges can be observed and encompassed in inbetween functionality: they correspond to an inbetween character of *simultaneous boundaries and seams*. On the one hand, an inbetween domain lies in the marginal element of making division and clarification between adjacent realms. On the other hand, if acting as a complex interval interacting to juxtapositions, the inbetween environment turns out to be a seam that generates relationships between nearby places.

Inbetween modes of places demonstrate complex domains of marginal boundaries and junctions, at the same time. They create definite, active *intervals of spatial shifting* or “distinct pockets of space” in that “they afford choices or chance to change,” according to Lyndon and Moore in *Chambers for a Memory Palace*.<sup>45</sup> For instance, inbetween dropped servants at the Kimbell, in spite of gallery exhibitions, are formally construed as margins of nearby vaults and domains of spatial adaptation between vaults. With rhythmic structural repetition between vaults and servant slots, inbetween insertions introduce an edging medium of *spatial clarification* between primary vaults. In the meantime, the servant bands enable visitors to interpenetration by leisurely walking across the inbetween slots to adjacent galleries: they offer accessibility.

Boundaries of access are emphatic in inbetween thresholds. Arched layers of the Carnegie Center are clear of the inclusive boundary that includes the making of spatial division and a means of approach. The exposed structural-timber gateway inside the Old Bryan Marketplace, for example, makes clear of edging juxtaposition of domains. It also controls an approach and gives an appealing access to collectible shops and the Madden Restaurant. Customers from the restaurant after their luncheon are likely to walk into shops through the gateway so as to view a wide range of collectible products. In addition to an inside realm, an extended doorway of the Papa Perez Restaurant in the sidewalk creates a layer of gentle and sociable contact

between the sidewalk and the restaurant. Restaurant customers tend to accumulate around the entrance and fronting sidewalk—sitting on couches and standing on the sidewalk—while waiting for tables and their companies. When their individuals of parties arrive and a group is formed, a threshold thus becomes a place of casual assembly, a public meeting place prior to entering the restaurant. Bordering thresholds of the inbetweens operate in means of access with invitation to neighboring.

Another unique threshold of the densely bounded passage lies in the Kimbell west entry illustrating an interval junction. The threshold stages *layers of the space* that establishes the relationship between the distant park and the museum by cultivating the building into the location. Complex layers of the Kimbell threshold constructed of the green-spacing yaupon court and the central portico contributes to a *blending-in* conditional boundary between the natural and the built. The ubiquitous and subtle, dense layers of the yaupon labyrinth concealing a west elevation of the museum alter views whenever we step toward the central portico. Active participation in a set of yaupons gradually shifts the views and reveals an elevation. Subtle omni-present layers of yaupon trees also encourage as *a place of anticipation-making* what is laid beyond. The anticipation of place, moreover, is given by striding in an alley which embodies layers that hide the fore scenes. When striders are walking in the EarthArt Alley—a seam and boundary between Main Street and Carnegie Alley, the views out of the alley through which we can look in both ends are not fully revealed by existing contextual conditions. At the Main Street end, an emergency stair occupying half width in the alley establishes a layer that affects the dynamic shifting scene toward the Main Street as we move. At the Carnegie Alley end, the dense grove of trees on the median—a green layer hiding the parking—conceals information on the Carnegie Alley. The presence of layers configured in the inbetween places promotes vista encouragement and anticipation of a fore place.

On the other hand, a particular boundary gives a shelter; a room that can offer infinite, distant views and that integrates neighboring domains, interweaving each other. Kimbell aligned porticos exhibit these particularities of boundaries. Aligned porticos present structural modules and draw them to the environment: the tactile nature and the park. They function as margins of the whole building; at the same time, they maintain an interrelating participation of edging intervals to a diversity of informative views. The



edging intervals of porticos afford rooms of extended places that are capturing dramatic reflection in the environmental presence. Porticos' potential rooms allow people with a *place of choices* to accommodate themselves fitting to the contexts. Porticos' long openings framed by principal structures parallel to animate ponds suggest relationships to realities of the living beings. Porticos' vault frames and ponds introduce infinite scenes and events in the distant park out across the rows of trees and green landscape by initiating layers of immediate hereness.<sup>46</sup> Infinity of scenes introducing environmental connectedness between the building and the site attract people who are able to choose their finest alignments in porticos' shelters.

It is the choices of boundaries in which the inbetween places offer "layers of thickness" giving informative prospects and opportunities. The inbetween layers develop into junctions that border definite domains and launch relationships to the new horizons, at the same time. In other words, the inbetween is a layer of juxtaposition that establishes *hereness-thereness*, manifestation of differences.

### **3.2 Establishing Hereness–Thereness: A Layer of Juxtaposition**

An inbetween layer performing as a place of junctions, furthermore, institutes manifestation of spatial differences, creating hereness-thereness. If hereness is where we are, thereness becomes a location lying beyond. Experience of a beyond, extended place occurs when there is an identifiable entity, a clear-formal layer of between-ness making experiential disparities of localities. According to Gordon Cullen, the relationship of shifting places is related to the interplay between hereness and thereness. The relationship of hereness-thereness—a binary quality of place—is established by a distinctive medium suggesting differences of spatial breadth and relationships of spatial drama.<sup>47</sup> It is the inbetween layer which creates juxtapositions in both lateral and longitudinal directions.

Lateral layers of the inbetweens create gentle juxtapositions or changes: rhythmic vistas, distant truncation and extension, and distinction of places. For instance, Kimbell inbetween servants serve as rhythmic, compositional layers providing clearly spatial clarification of nearby vaults as well as visualization. Dropped forms of inbetween slabs intensify our sights, manipulating visual effects toward adjacent cycloid vaults. Meanwhile, the yaupon forecourt accommodates subtle sub-layers by means of

lined-up columns of yaupon trees. A grid set of small yaupon columns stretching out to the central portico creates the measurement of distance and discrete dimensions of place: it offers us *scale of place* as we are moving. A gateway of Old Bryan Marketplace also epitomizes a distinction of juxtaposing places. It is a kiosk that extends a seam boundary clearly identifying an interval dimension even though the restaurant and collectible shops are housed in the same building. Three exemplars of Kimbell inbetween servants, the yaupon forecourt, and a gateway inside Old Bryan Marketplace establish entities of distinctive layers that allow us to recognize the difference between hereness of where we are locating and thereness of beyond places.

Figure 4.32: Bryan Main Street's sidewalk looking to the Carnegie Library in 1967. (Source: Robert Borden, *Historic Brazos County: An Illustrated History* [San Antonio: Historical Publishing Network, 2005], p. 72.)



What's more, the inbetweens create layers of hereness-thereness in longitudinal directions. Presence of lined trees in Main Street's sidewalk in 1970s' prior to renovation, for example, set up a salient layer between the street and building façade. The stretched line of trees defines the inbetween layer and reinforces an entity of sidewalks, thereby identifying two identities of the street and parallel building (the

Carnegie Library named up to 2000) which was beyond and partly concealed by trees (Figure 4.32). The lined-tree sidewalk not only gives an advantage of shades and buffers and a division between street and buildings but also makes the buildings appear to be there. This suggests the environmental recognitions and sequences of places clearly identified on their functionalities: the street, sidewalks, and the buildings. On the other hand, after downtown rejuvenation, wide sidewalks with nice pavement beyond Carnegie Center and La Salle Hotel house trees and lined-street lamps, all of which are fairly small compared to lined trees that used to be. Streetscape elements do not establish a recognizable layer; the sidewalk becomes blank as shown in Figure 4.31. Distinction between the street and sidewalks disappears. As a result, the buildings bring into contact with Main Street without existing layers while a street is a landscape element and juxtaposing buildings are relatively different. Lacking inbetween layers, sidewalks are continuously flowing: no manifestation of juxtaposition takes place, particularly no relationships of hereness-thereness.

Figure 4.33: A comparison of hereness-thereness between the EarthArt Alley and the Palace Theater Alley. Left is EarthArt Alley; right is Palace Theater one.



In addition, existing, contextual conditions and elements can inscribe a layer of hereness-thereness. This occurs in the EarthArt Alley in which environmental elements on hand establish complex layers. An existing fire escape creates translucent screen and truncates the long narrow distance. All at once, parallel roof lines exhibit a bright overhead slot and continuously draw to the alley opening to Main Street that is contrasting to the darkness of the cooler corridor. The integral channel of the alley's darkness and the overhead brightness embodies a clearly, prevailing layer that establishes thereness—of the bright alley opening and the building's dark cornice and red-brick corner—which is beyond. Compared with EarthArt Alley (Figure 4.33), an unidentified quality of the interval layer in the Palace Theater Alley almost obstructs the view out to Main Street and Carnegie Alley. Tent supporting columns and trees' leaves on Palace Theater side and an opaque fire stair on the other side indicate not only an unoptimistic, accessible corridor but also an unorganized, chaotic layer that does not disclose known hereness and thereness.

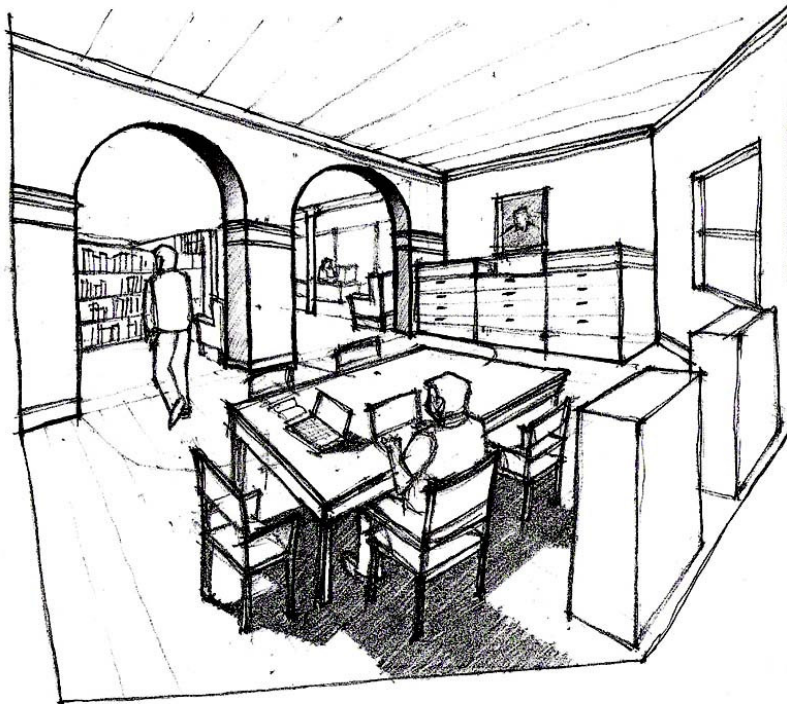
From mentioned instances, inbetween layers enable a relationship between hereness and thereness whenever those seams convey the environmental organized complexity as entities elucidate different, adjacent domains. If the inbetween is blank, no distancing juxtaposition takes place: all come to be close to each other despite different entities. If a layer becomes unidentified and chaotic, no tangible means indicate and lead to thereness. In this way, an inbetween layer embodying structured complexity institutes a medium in which three layers of environmental domains can be recognized: hereness, the inbetween, and thereness. The inbetween layers not only clarify differences of juxtaposition but also create relationships between hereness and thereness by means of *expressions of directivity*.

### 3.3 Directivity

With comparison between EarthArt and Palace Theater alleys, another quality of the inbetween modes emerges: manifestation of directivity. Edges or layers of place such as thresholds create *directional frames*. Especially, inbetween means or revenues in longitudinal ways offer a sense of directions that provide *information acuteness of a beyond* and lead our itineraries. Environmental complexity of the inbetweens develops layers of gravitation toward a beyond place or a focal point.

At EarthArt Alley, the slot stemming from parallel roofs controls natural light entering the tiny dark alley. Lighting in the alley is ever-changing all day, depending upon sun orientation. Due to high narrow walls, the alley' brightness in any period of the day is dimmer than that of the overhead slot, that is, the recognized contrast between overhead and wall planes. The lighting contrast and apparent converging planes of dark confining walls and uninterrupted brightness of the overhead slot direct our sight toward the bright opening and the view out to Main Street. The lighting-contrast of EarthArt Alley identifies a unique frame that lends itself to give a direction and gravitates toward the buildings' cornice and red-brick corner which is there beyond. This environment of gravitation does not occur in the Palace Theater Alley whose unclear form of contextual conditions does not initiate any kinds of directions.

Figure 4.34: Directivity of the arched partition at the Carnegie Center.



From an exemplar of EarthArt Alley, inbetween layers can establish *directional frames* offering a focus to a fore place. Clear instances include Kimbell aligned porticos and arched partitions in Carnegie Center. Similar to EarthArt Alley, Kimbell porticos' vault structural configurations clearly direct our vista toward the green grove of yaupons, as we are moving in long passageways. In addition to a given perspective, porticos feature high, hard layers contrasting to low, softness of the beyond grove. This environmental contrast as well as edging enticement of ponds contributes to persuasive energy for museum visitors' observed itineraries in a pattern of pausing and strolling. Directional layers are also active in lateral inbetween layers at the Carnegie Center. Double arched shapes of partitions including leather armchairs create not only seam boundaries between a main hall and reading rooms but also layering structures framing focuses and directions to juxtaposing places. From a main hall, the arched seams intensify the sight to nearby reading rooms. On the other way from the reading rooms, double arched layers allow us to confer with simultaneous focuses to the main hall and front desk (Figure 4.34). Double arched partitions at the Carnegie Center are endowed with layers of directions to focal points.

Consider the inbetweens in townscape; on the other hand, blank voids of wide Main Street's sidewalks from La Salle Hotel and the Carnegie Center indicate directionless-ness, lacking rigorous entities situated on the sidewalks to create the presence of solid layers to which the sidewalks lead us (Figure 4.35). Streetwalkers' interactions with directionless sidewalks can be observed. On a "First Friday" night, the monthly event held on first Friday of the month in Bryan downtown, several people who came to the event aimlessly walked back and forth on sidewalk from Carnegie Center to Palace Theater as they were getting lost. There are no enticing edges as well as active facades to encourage pauses along the sidewalks and no active layers to give information clues. This has shown differences from Main Street's sidewalks in the lower part in that edges or thresholds enlivening sidewalks encourage pedestrians to pause and stroll along the street by giving information. For instance, Doe's Eat Place restaurant's recessed transparent façade, in which brings out activities to the sidewalk and a dinning menu is hung upon, provides animate information clues that persuade pedestrians to hang around. Across the street is the EarthArt shop whose display façade gives vividness to the sidewalk and people tend to pause and view products.



Figure 4.35: Loss of directivity of wide Main Street's sidewalks. Left is the wide sidewalk in front of the Carnegie Center: Right is the opposite sidewalk with dead edging façades.



In addition to vitalizing boundaries, the presence of layers—inhabiting on sidewalks and providing tactile information and directional cues—is congruent to magnitude of street elements and climate protections. Magnitude of streetscapes, rather than size, involves the creation of solid, tactile layers of interrelations, compared to the sidewalks' width and human scales. Human contacts to sidewalks also rely on climate controls. Even if benches are placed along the sidewalks, no one sits on those benches among Texas sunlight due to lack of sunshades and climate protections. A comparative exemplar of the same Main Street's sidewalk beyond the Carnegie Center manifests a distinction between a seam layer and a blank platform in different periods of time. New striped street lamps on nice pavement have replaced lined shade trees that stood up in 1970s'. But, small black street lamps' poles, like a line of rods when compared with the sidewalk's width, cannot substitute made screens, inbetween layers, and sidewalks' surface treatment of given leaf-shadow texture. All of the environmental characteristics were granted by solid and sensible entities of trees and the interplay of hard pavement and an earth base of the trees situated in sidewalks as shown in Figure 4.32. The presence of suitable trees establishes a frame of the beyond places. In contrast, lack of solid layers in a wide sidewalk result in a blank void of platform and

loss of a sense of directions. The presence of street elements appropriate to human scales and a sidewalk's size makes tangible sub-spaces in a sidewalk present as a domain of contacts which guides beyond horizons.

Not only do inbetween layers that *frame* the domains which are beyond establish a distinction between hereness and thereness but also launch directions toward juxtaposing places. Inbetween layers in either lateral or longitudinal directions enable information clues that draw our sights and attentions to places lying ahead. By means of boundaries of place, the inbetweens provide mediums of a room among distinct places. A room of the inbetween has the specific quality of connectedness through which an inbetween room/domain offers informative-provoking directions. Due to the establishment of connective layers and information provision, inbetween domains make beyond horizons present, as Heidegger states on the quality of boundary.<sup>45</sup>

### 3.4 Means of “Getting There”

With connective qualities, inbetween layers present themselves as means of getting there, mediums forming relationships between nearby places. Relationships between places are raised by progressive adaptation and sequential-making through inbetween domains. Both characteristic qualities—progressive adaptation and sequential-making—are significantly embodied in the inbetween means. Progressive adaptation between places arises from the inbetween domains that enable spatial shifting. Spatial progressive adaptation is about the idea that inbetween junctions gradually shift a previous scene of place to another as we move *in* the environments. Shifting between places by an inbetween junction leads to a series of collectively experiential places.

The inbetween place as a third party contributes an itinerary of places to be comprised of episodes, and thus sequences of places, actions, and movement are overtly formed. The inbetween place therefore becomes a discourse of sequential-making. This indicates that the shifting quality relates progressive adaptation to sequences of places. Spatial adaptation by means of shifting actions in an interval results in successions of different places: presence of the inbetween inserts another collective episode as we move in places as *an experiential means of getting there*.



### 3.4.1 Progressive Adaptation and Shifting

An inbetween domain creates a means of relationships between nearby places, a layer of spatial adaptation and shifting that gradually suspends prior experience of place and cultivates preparations and relations to the beyond place. This concept of the inbetween is against flowing transitions between places. Instead of flowing space, the inbetween will insert a significant junction so as to remove spatial immediacy. Thus, an inbetween insertion offers an articulated environment, the subset of flowing transition into a potential place of actions and alternatives.

The identifiable inbetween place articulates relationships between juxtaposing place into hereeness and thereness, that is, against abrupt proximity. Relationships between juxtaposing places by means of the inbetween junctions are presented in several forms of choices relying on environmental characteristics. Initially and significantly observed are inbetween junctions offering a *place of suspended pauses*. These pauses sequentially enable people to perform their shifting association in alternatives: visual connections, orientations, and involvement.

#### 3.4.1.1 Suspended Pause and Involvement

Inbetween layers lie not in static junctions but dynamic, active intervals. The inbetween modes manifest vital performance of suspended pauses. Suspended pausing in an interval is an action between past experience and future anticipation of places; therefore, it is a process or means of relations in which an inbetween junction *bridges* the different circumstances of places.

Pauses taking place in inbetween junctions are conducive to shifting, and thus environmental adaptation between places emerges. In Old Bryan Marketplace where a diversity of shops are housed in the same building, an inside gateway, for example, develops realization of environmental juxtaposition. With a layer like a small hut, a gateway contributes to a passageway between a restaurant and a shop that suspends paths so as to wait for a waiter or waitress coming to invite customers to the table. Particularly, in the busy lunch time, a gateway offers a place to pause, in which a few of customers from a collectible shop accommodate themselves to wait for tables. Some sit on a chair, others stood and leaned against timber columns while they kept a conversation with their folks. When a table was available, a waiter or waitress would

come to invite them to the table. This is similar to an extended threshold of Papa Perez Mexican Restaurant on Bryan Main Street in that customers tend to pauses in the threshold: sitting on aligned armchairs and hanging around on the sidewalk when they wait for their companies and tables. In addition to a means of access, inbetween junctions in turn create interim localities in which we alter to depart recent places. Moreover, customers are likely to form a group and have a conversation on the sidewalk in front of the threshold for a few minutes before leaving for their vehicles. It is clear that suspending itinerants inside the gateway and a threshold breaks up spatial immediacy. By pauses, shifting places occurs: inbetween layers of the gateway and threshold performing as interim places allows customers to prepare themselves before entering a future place and leaving a recent one.

Pauses on sidewalks that interrupt flowing spaces are also activated by animate edges of building façade and a sculptural posture creating a sub-space. Such edging façades and a posture strengthening sidewalk rooms of the street attract pedestrians to foster relationships. On Bryan Main Street, a vivid display glazing of EarthArt Shop and La Salle Hotel's jasmine aromatic fence and a baseball sculptural posture, for instance, encourage pedestrians to rest and remain on the sidewalks, thereby briefly suspending their paths.

Not only do edges of buildings and streetscape generate the suspended-itinerant impact in place but also edges of an architectural element manipulate pauses along the path. Such edges are exemplified by boundaries of Carnegie Center's aligned stairs, in which narrative, historical photographs of Brazos Valley are hung upon the wall. These images of the past persuade visitors to pauses along the way up to the upper level. Boundaries that enliven inbetween layers also are manifest at Kimbell servant junctions, which functionally serve for gallery spaces. In addition to the recognition of dropped ceilings against cycloid vaults, edging partitions accommodating artworks lead visitors to loiter in place to view the paintings before moving forward.

Edges of inbetween domains support the containment of layers, opposed to the course of flowing continuity. Boundaries and landscaping tactility of junctions impact the inbetween definition of involvement. For example, the presence of living ponds along aligned Kimbell porticos attracts visitors' attentions to pause, and thereby suspending their itinerants. While walking along aligned Kimbell porticos either

approaching or leaving the museum, visitors tend to interplay with ponds' tactility—sound of waterfalls and touch of water foggy by sitting on travertine benches or standing on porticos' edges parallel to the ponds. By inhabitation in porticos, visitors also connect the events in the park—playing kites, doing picnics, playing around by children—as passive observers. Landscaping ponds along porticos bring visitors' attentions in connectedness to the contexts (Figure 4.36). More importantly, vital landscaping edges enable pauses in intermediary places. Walking through porticos or the park, visitors witness another interim place with the environmental tactile presence, the yaupon-forecourt threshold. In the Kimbell yaupon entry erecting on a gravel plateau, visitors are inclined to pause and linger at under dense, low yaupon trees in a wide range of time, at an arrival or departure moments. For instance, a couple of visitors who walked across the park up to the entry paused at the midcourse of the forecourt and behold panoramic views of the park before continuing their journey into the museum (Figure 4.37). This pause delayed their itinerary for a few minutes, but it is important for the environmental adaptation. From the open, enormous park to the small, enclosed museum, the tactile semi-contained and overlapping quality of the inserted yaupon forecourt offers a place of acclimatization toward juxtaposing places, by allowing pauses and itinerant suspension.

Suspended pauses arise from human relationships with environmental tactility and presence of place, creating a significant interval moment of journeys. Pausing of interval moments establishes shifting experience of place—realization between hereness and thereness. Significant pauses of shifting result in awareness of environmental adaptations.

Figure 4.36: A Kimbell diagram of pauses, connectedness, and involvement.

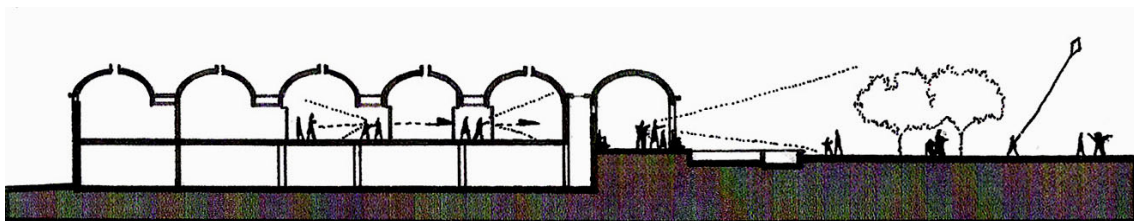


Figure 4.37: A suspended pause in the Kimbell yaupon forecourt. A couple men walking across the park paused in the middle of the yaupon forecourt to view panoramic scene of the park, the recent path. After appreciating the scene, they continued to move towards the entry.

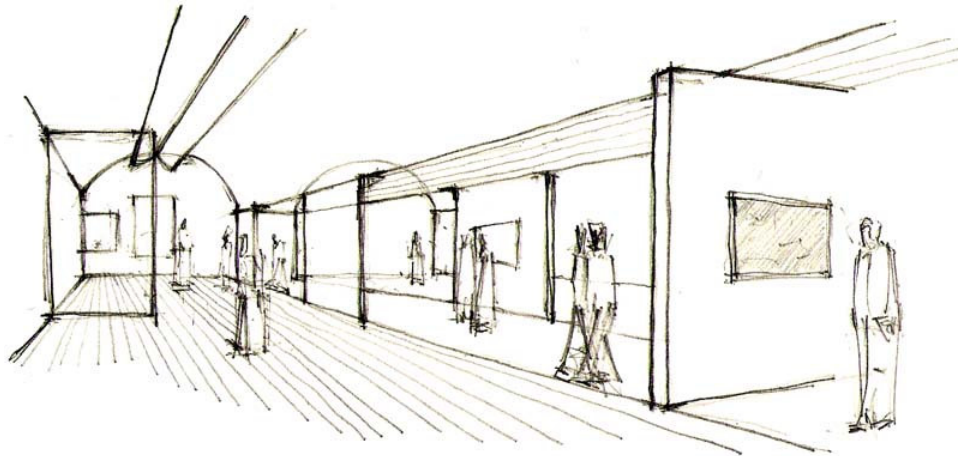


#### 3.4.1.2 Visual Connection and Orientation

People pause, linger, and hang around in an inbetween junction because they are involved with the environmental presence and tactility. Due to suspended pauses, inbetween places in turn contribute to supplementary interactions of shifting adaptation: visual connection and orientation. Spatial adaptation by visual connection and orientation is the way that inbetween layers raise collective intervals to be accustomed

to juxtaposing places prior to fully spatial commitment. On the one hand, connections of sight and orientation between places correspond to information clues and a sense of directions given by inbetween mediums that have been earlier articulated. On the other hand, visual connection can emerge through pausing in a layer of junction to search unfamiliar places. This particular visual connection and orientation take place in Kimbell servant layers.

Figure 4.38: Pausing in a Kimbell servant layer for visual orientation. Significant pauses, visual connection, and orientation sequentially take place prior to moving forward.



In addition to spatial inclusive expression, visitors' performance in place indicates inbetween bands' character of boundaries and seams. The vault is a place of wandering; meanwhile, the servant band becomes a place of pause, a joining platform which visitors suspend their itinerary to behold paintings hung upon partitions. Visitors still remained in the servant layers after viewing artworks. Prior to moving forward, they paused to take a glance into the gallery so as to approximately explore the region before they are fully committed into a nearby gallery (Figure 4.38). In the south alignment, inbetween servant domains nearby emergency accesses serve as transitional realms, passageways in which seating are placed. As a result, several visitors interrupted their movement by sitting on leather benches while reading

exhibition brochures and looked toward the adjacent exhibition in the next galley. In servant layers, visitors can pause for breath, relax, and prepare themselves for subsequent activities. Preparation is expressed through given visual connection and direction into juxtaposing domains.

Itinerant suspension by pausing makes the inbetween layers recognizable as a place for gentle shifting between juxtaposing galleries. Because of accommodation of pauses and spatial interpenetration, inbetween servant bands allow prior exploration of adjacent domains, making *visual connection* and *orientation-making* toward nearby settings possible. Suspended pauses, visual connection, and orientation in an inbetween layer set up another meaningful moment of itinerants that establishes sequences of access or leave-taking.

### 3.4.2 Sequential-Making of Places

At this point, presences of place and inbetween functionalities come to meet in which inbetween places emerge. It is the reflections that the inbetween place simultaneously maintains environmental tactility and presence of a living layer of junctions that is endowed with an interval. If a place of the inbetween setting arises from environmental presence of tactility, the tactile presence of place particularly makes us aware of our presence of pauses. *Significant pauses in layers* lead to mediums of shifting between places, realizing environmental juxtapositions. By means of pauses and interval layers, tactile presence of the inbetween domain is congruent to inbetween modes. In other words, if *an inbetween setting manifests itself as a place and a layer of pause—that is a means of shifting, it is indeed an inbetween place, a domain of sequential-making*.

Because of provision of environmental presence, inbetween junctions are likely to encourage pauses in place prior to stepping forward. Pauses for breath in layers contribute to inserted, interval episodes into chronological movements through the environments. Interval episodes generated by inbetween places refer to “the interval between the setting of a goal and its realization,” according to Phillip Thiel.<sup>49</sup> By the definition, interval episodes correspond to pauses in junctions offering visual connection and orientation toward an adjacent place or destination. Insertions of interval episodes in successions lie in environmental shifting—that is against spatial immediacy—in order to awareness between hereness and thereeness and create progressive adaptation

between juxtaposing places. Thus, inbetween places as a third party develop interval layers which form overlapping, collective scenes between places, establishing sequential process of environmental experience in relation to the temporal mode. In this sense, inbetween places become a discourse of simultaneity in which events, paces, and rhythmic progression in places impact on sequential-making between primary places.

When two or more places lie in proximity, there could not be any relations taking place without mediums to bond them. There must be some articulated mediums to connect between hereness and thereeness, and thereby contribute to the whole experience of place. Proposed here are inbetween places. Inbetween places do not exist as passive or static entities but dynamic seams which experientially bridge relationships between juxtaposing places. Through inbetween places, environmental shifting and sequential-making of juxtaposition present articulated means of getting there which in turn create systemic relationships between places.

#### **4.      Neutrality and Undesignated-ness of Inbetween Places**

As experiential means of getting there, inbetween places allow us to *choreograph* our choices, movements, and tempos to inhabit in layers of connections. Inbetween places successively enable people with alternatives to create their own domains for meaningfully interval episodes because they manifest *neutral stances*. Neutrality of inbetween places results from undesignated-ness. According to Kleinsasser, inbetween domains endowed with undesignated characters express unspecified potentials that can develop to be places supporting adjacent, functional realms. Inbetween places with neutrality, which associates with juxtaposing places but does not yield to them, can come to be a diversity of meaningful places.

Inbetween neutrality corresponds to what Benedikt notes as *emptiness* of place. In this sense, emptiness is not a blank void or hollow but a persuasive interval and potential clarity. According to Benedikt, for architecture, emptiness indicates that the environmental domain or building should be formed in the way that intrinsic principle of order, structure, and shelter could manifest itself the evolution of architecture. The environment with emptiness attracts us to accommodate it, offering us *opportunities to be involved* rather than giving designated provisions.<sup>50</sup> Benedikt gives exemplars of

Adolf Loos and Louis Kahn's ideas of architecture. For Loos, he asserted that the meaning and language of architecture, was to be about the building itself—"the materials and techniques of construction, sensuous and unadorned, brought to limpid perfection."<sup>51</sup> Meanwhile, Kahn designed Kimbell porticos, in which he put "it is as an offering"<sup>52</sup> that expresses an architectural principle, to experience porticos' potentials. Identical with other enclosed vaults but open and associative with contexts, porticos convey their embryonic natures as interval domains draw us to be with them and develop their undesigned neutrality to be a place we can explore juxtaposing contexts. Kimbell porticos' neutrality manifests the environment with potential emptiness. As Benedikt notes, "Architecture with emptiness is thus always unfinished: if not literally, then by the space it makes and potential it shows. We become engaged with the intervals and open ends."<sup>53</sup>

Up to this point, potential neutrality of the inbetween places has been exhibited through cases that present environmental tactility persuading us to lodging in place as we are experientially moving through interval realms and episodes. With undesigned potentials, inbetween places can be flexible in accordance with inbetween conditions, functionality, and their contexts as the following: a place of service, a place of rest and lingering, and a place of pause and encountering.

#### **4.1 A Place of Service: A Civic Forum**

Because inbetween places are undesigned with permanent functions of specific uses, they enable adaptable domains for particular applications. Not only do inbetween places act as envisaged services for mechanical systems, circulations, and receptive areas but also serve for public events. Especially, inbetween places for public events and festivals come to being when they are endowed with clearly definite and spacious environments to be appropriate for a *place of civic forums*.

Other than a realm of circulation, Bryan Main Street performs as a civic place for town events and assembly. For instance, it gives an arena for special parades and an outdoor marketplace. Main Street including parallel historical facades offers a unique room to accommodate marching bands and parades to perform and the sidewalks provide a place to observe the events. Likewise, it is spacious enough for a temporary outdoor marketplace (Figure 4.39). Main Street was obstructed for vehicle traffic for two



blocks, it welcomed only for pedestrians to walk in. In addition to the street that offers a spacious platform and façade edges that identify characteristic walls, temporary colorful flags hung over the street create a head plane; more importantly, help describe a definite room for a special event. Tents, umbrellas, and podiums were scattered on the street in order to create kiosks that display products and provide sunshade. People were wandering along the street and paused at each booth to view products. This witnesses that Bryan Main Street embodies flexibly vacant potentials to serve for civic places— significant town events and a vending street market—to possess on the inbetween unprejudiced quality.

Figure 4.39: A festival in Bryan downtown Main Street.  
(Source: Downtown Bryan, *Downtown Bryan*, <http://www.downtownbryan.com/gallery.shtml> [accessed 8 May 2007].)



The Kimbell recessed central portico suggests potentials available for special festivals, other than an entry. Spaces inside the museum are occupied with artworks

and services facilitating the building: a café, a library, an auditorium, a bookstore, and a main hall. When special, communal fairs are planned to take place in the museum, a spacious domain is mandatory. Even if a main hall that connecting between permanent and temporary galleries seems to be large enough for special events, it becomes full of a number of people coming to visit the Kimbell in weekends and wandering across north and south wings. Therefore, a clearly, defined domain with an undesignated quality and appropriate size for gathering focuses on the central portico, which offers choices of a civic place and proximity to museum activities.

For example, the central portico was a stage for the *Japanese Art Festival*, in which a number of families came to attend. In the festival, several activities were held: Japanese facial painting, costumes, drawing, and fan making. All activities need arenas, especially for children's performances. Due to inbetween-ness drawing relations between the inside and the outside, the central portico holding special events attracted families coming to first participate the event prior to stepping forward inside the museum. After attending the special Japanese festival, families strolled into the building to view artworks. The events taking place in the recessed portico will not disturb permanent activities inside the building; in turn, the central portico provides an arena of subsequent connection. The Kimbell central portico, consequently, enables a suitable place for connective assembly.

#### **4.2 A Place to Rest and Linger**

Next to the central portico is the yaupon forecourt that offers a peaceful place to rest. Inbetween places for rest allow people to step aside from active domains and sometimes chaotic events. For instance, beneath the vault of the central portico holding Japanese Art Festival, children enjoyed entertaining activities. With exciting reactions to extraordinary events, children intensely participated in activities with noises; especially the noises become louder under a vault that is endowed with reverberation. Thus, the yaupon forecourt retaining sensibilities of tranquil quality enables some parents and other visitors to step out of the busy portico to a more quietly serene domain. People tend to stand, linger, and have conversations under small yaupons in which their units define intimate spaces.

In addition to spatial intimacy, museum visitors and staffs are inclined to make their relaxation in the domain of connectedness with environmental presence, Kimbell aligned porticos. For museum visitors, aligned porticos are not only places to linger and pause prior to arrival or departure as mentioned in cultivating relations to place but also *places to rest their mind* from contemplation of artworks. As observed, several individuals and couples walked back and forth between the inside and aligned porticos; they were likely to come out into porticos and look out the infinite panoramic views into the distant park. Some museum staffs taking a recess also employ porticos' naturally connective qualities and potentials of emptiness to rest in edging places. Beneath porticos' vaults, staffs mostly came out to sit in on travertine a bench, lean on solid travertine walls, and smoke a cigarette. As releasing smoke into the air in calming way, they were watching out toward serenely living scenes of the park. This clearing of porticos' environmental connection lends itself potentials to edging domains: possibilities of the inbetweens can afford a place to rest and linger. This occurs in the ways to which inbetween places express intimacy, clearing, and infinite views, in turn, all of which allows pause and empty mind from duties and contemplating thoughts.

#### **4.3 A Place of Pause and Encountering**

When intermediate domains develop to be a place of refuge for a recess, people pause in place, spending time for lingering. In addition to intimacy, inbetween places demonstrate *public junctions*. One pauses in *public junctions*, others tend to gradually gather and acquaintanceships are constructed. In this way, a larger group is formed by which people *encounter*.

Another supporting inbetween place that contributes to pause and encountering in the Kimbell lies in dropped servant zones. While being at work—observing activities in galleries, staffs have had tendency to employ inbetween servants as temporary resting places. As the vaults lead us to wander in accordance with axes of naturally reflecting light, inbetween servants lend places to step out of active axial domains. Inbetween servants including partition arrangements provide stationary domains—not too overtly revealing—for staffs so as not to disrupt visitors' paces and visualization along the axial vaults. As a museum staff was positioning herself in a servant band and observing activities, a couple of father and daughter strolled into the same interval

domain to view paintings, thereby sharing a common place. The staff approached a visiting family while she began a conversation with the girl who just participated in the Japanese facial event which evidence displayed on her Japanese colorful painted face it. The woman staff asked the girl “Did you like it?” The girl said “Yes” with a smile to respond to the question as well as a father got away from viewing a painting to join the conversation. This observed activity indicates that an inbetween place can be advanced from a realm to pause to *a collective common domain, a place of encountering* (Figure 4.40).

Figure 4.40: A place of encountering of the Kimbell servant layer.



Phenomena of Encountering in an inbetween place also take place in a Mexican Papa Perez restaurant’s threshold and sidewalk, which was covered by arousing sound of Mexican song through a speaker. Before dining busy time, a young male who seemed to be a cook because of his dress, was resting by relaxingly and comfortably sitting on one of aligned couches adjacent to rose-flower pots placed in front of the restaurant as the waiting area. He was reading a pocket book while smoking. Sometimes, he was distracted from the book and watched out the street as if he

appreciated how the world was going by him. As the young employee was resting, reading, and smoking, another female employee at the same restaurant was walking by and greeting him. Meanwhile, the restaurant owner came up through the door and had a chat with his employees for a while. This is the threshold where people begin to accumulate on the street and how an encountering situation began to be constructed in a junction. After a while, both employees left for the inside. An owner still remained in the sidewalk and looked around for a minute before going back inside.

A few minute later, a white middle-age male customer came to sit at the Papa Perez armed couch for waiting for someone. Meanwhile, a Hispanic father and his two sons about six years old were strolling on the sidewalk from the Carnegie Center and passing by the Papa Perez restaurant. As they paused in front of the restaurant, the restaurant owner again emerged out of the restaurant to say hello with three Hispanic colleagues and played and made fun with those kids. After those folks made a conversation for a few minutes, the father and kids left the scene, continuing to walk along the sidewalk. While the owner was turning back to the inside, he encountered and greeted the waiting white customer sitting on a couch.

From exemplars of Kimbell servant layers and the Papa Perez restaurant's threshold, a place of encountering derives from a critical condition of pausing. It is necessary for inbetween places to convey characteristics of environmental involvement so as to have individual(s) to have remained in place—loitering, pausing, or waiting for someone. When people have stayed in domains of “public layers,” others are inclined to come to present, meet, and contact in the same place. It is an encountering opportunity which inbetween places offer.

With regard to reset, pause, and encountering, inbetween places are not considered as places of destinations that completely stop our itineraries. On the other hand, pauses in interval layers contribute to connections to environmental adjacency and rhythmic actions in the whole series of place. Inbetween places with neutrality enable rhythmic actions and movements, which in turn form the experientially systemic relationships of places.

## 5. An Overview of Inbetween Places from a Phenomenological Stance

In conclusion, inbetween places perform distinctive kinds of place that process means of getting there. They lie not in places of permanent ceasing or intended goals but of pauses to develop holistic relationships of juxtaposing places. Prior to obtaining the point of making of comprehensive interconnectedness of places, inbetween places are synthesized by successive components of considerations.

It is initially important to consider inbetween settings that are not simple realms. Inbetween spaces must reflect spatial conditions of *between-ness of adjacent spaces and transitional functionality*. These inbetween realms convey different forms: interval layers, edges of place, or overlapping/recessed junctions. Beyond between-ness localities, inbetween junctions clarify an articulation between designated, primary spaces as active transitional realms. Unless a realm of between-ness expresses spatial intermediacy to create the relationship between nearby separated space, it just becomes a space of adjacency. For example, Kimbell courts endowed with clear configurations of entities are subtracted for illumination, not to link between different functions. Opposite to Kimbell courts of formal perfection is a left-over space of the Palace Theater Alley, which presents formal and spatial ambiguity of relationships. These both reflections of juncture environments and active performance of association become critical for inbetween spaces.

Previous to the development of inbetween places, spaces and places need to be related to each other in some way. According to Lyndon and Moore in *Chambers for a Memory Palace*, the concept of space and place and their relationship are clearly articulated as the following:

Places are spaces that you can remember, that you can care about and make a part of your life. Much of what is built now is too tepid to be remembered. The spaces with which we are surrounded are seldom memorable that they mean little to us. We think it should be otherwise, that the world should be filled with places so vivid and distinct that they can carry significance.

Places that are memorable are necessary to the good conduct of our lives; we need to think about where we are and what is unique and special about our surroundings so that we can better understand ourselves and how we relate to others.<sup>54</sup>

In this sense, spaces are surroundings or locations in which we move through and live. Places are meanwhile spaces endowed with the *palpable* tangibility of the environments that we can experience their living forms and significance. Significance of places indeed makes us realize our presence, being conscious of our environments.

To develop into places of intervals, inbetween spaces are essential to manifest themselves as *place-forms* that are *distinctive presence* so as to be recognized as *environmental entities*. The critical quality that makes the presence of place depends on materiality and tectonic and environmental tactility. Materiality and tectonic of place are concerned with how a place is constructed to be tangible as an organized, complex entity in the physical world. With ordered complexity, a place of an inbetween realm expresses its environmental tactility that we can experience a sense of place through movements, echoes, climatic and textural touches, scents, and visual images. Tactile sensibilities contribute a place of inbetween realms to be presently emerging. Environmental presence, by means of manifestation of materiality, tectonic, and tactility that allow us for sensibilities, offers living forms for inbetween settings as place-forms. Therefore, an inbetween setting to be a place is to express itself as a concrete, defined entity that exists in the temporal present as a sensuous domain of reality. As we are *sensing* a place of the inbetween domain, presence of place is indeed attentive to our conscious presence. This indicates that a place of the inbetween realm is connected to our being. In turn, we actively cultivate the relationships to presentational form: place of inbetween realm as being-in-place.

Inbetween places not only present place modes of inbetween settings but also integrate with means of juxtaposition, *manifestation of layers*. Inbetween layers, junctions, and intervals cooperate with active connections by which relationships between adjacent places are formed and accomplished. Due to presence of connective junctions, inbetween domains simultaneously become boundaries and seams, edging joints. Edging junctions of the inbetweens can vary in forms and configurations such as Carnegie Center's arched load-bearing walls and a dense yaupon forecourt of the Kimbell Museum. On the other hand, a left-over space of the Palace Theater Alley does not demonstrate a clear form of association. As palpable intervals, inbetween domains' functionality strengthens adjacent realms, illuminating spatial differences. The environmental proximity is established by means of the inbetween layers—a clarification

*hereness-thereness*. In contrast, if there are no defined layers, an inbetween setting becomes a blank void which in turn all environments beyond us are the same as hereness of where we are, and thereby thereness is not recognized. On the ground of the layer establishment, an inbetween setting without manifestation of interval layers is merely an inbetween space such as the wide and empty sidewalks of the upper Bryan Main Street.

Because of an empty void, inbetween spaces also do not initiate directivity and orientation. But, inbetween layers create the channel “framing” enabling us to focus on the place of the other side. With interval framing giving *a sense of direction*, we gravitate toward thereness. This is clear at the EarthArt Alley, which conveys characteristic contrast of illumination as well as quality of partial revelation and concealment. The partly revealing and concealing inbetween layers provide information clues and a sense of anticipation, at the same time.

Moving in inbetween layers toward which we gravitate, we experience a place of association—environmental tactility of connected relationships—that attracts us to pause. Pausing in junctions allows us to appreciate what inbetween places offer—infinite views and lingering—and to cultivate relationships to nearby places before we will be moving forward. In other words, inbetween places providing stages of pausing and lingering allow us to improvise shifting paces of progressive adaptation. With regard to transitional shifting and adaptation through the inbetween places, sequences of access and departure are constructed. Inbetween places perform *means of getting there* that contribute to systemic sequences of places are formed as we move through different realms in forms and functionalities.

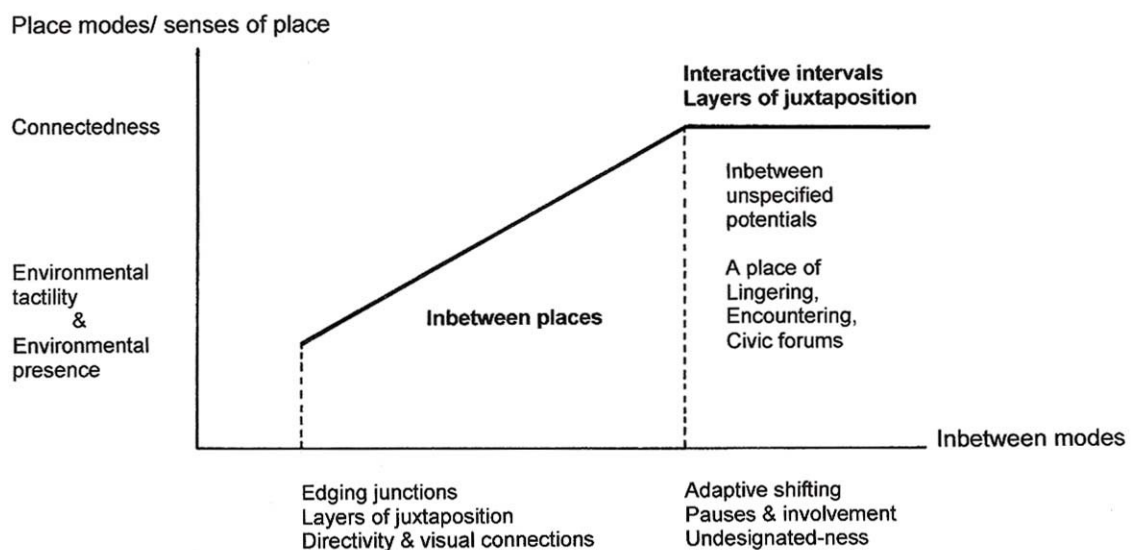
At this point, inbetween places are synchronizing and emerging in the ways that they provide us interval places to choreograph our connective itineraries due to *inbetween neutrality*. If a domain of between-ness is designated with a fixed function, it becomes a place or a space that rejects undesigned quality. Such a place is not considered to be an inbetween place; once again, Kimbell courts for instance exhibit features as places but they are set up for particular characteristic illuminations. Inbetween places are thus not fixed with any programmatic functions; more importantly, they propose potential offerings. What inbetween places offer is undesigned shelters of lodging that enable to be developed for other places. For example, Bryan downtown



Main Street can be turn into an urban meeting room for festival in town as a civic forum. Furthermore, inbetween places such as the Kimbell yaupon forecourt and servant layers appear available for a place to rest and pause. When one rests or pauses in public inbetween junctions, chances of encountering are likely to occur. Individuals hanging around in communal inbetween places have opportunity to meet their acquaintances and form social contacts.

With provision of rests, pauses, and encountering, inbetween places do not refer to realms of destinations or stops. Pausing as well as undesigned quality of inbetween places, on the other hand, leads to experientially connective tempos, spatial shifting, and adaptation between places in the overall itinerary process as means of creating relationships between places. Inbetween potentials of pauses and neutrality enable people to improvise their paces, movements, and actions while bonding relationships between juxtaposing places. Inbetween places establish experiential actions in intermediate arenas that successively result in rhythmic movements and sequences that form a whole series of places. As meaningful layers of connection, inbetween places simultaneously retain themselves and juxtaposing places as their own entities of places.

Figure 4.41: An analytic chart of the inbetween place according to a phenomenological stance.



According to a phenomenological stance, inbetween places are formed by the integrated relations between place modes and inbetween functionalities (Figure 4.41). When inbetween settings convey the environmental presence and tactility and layers of juxtaposition, they turn out to be inbetween places. Inbetween places progressively develop in the way that they create connectedness between people and intermediary domains that enables pauses, spatial shifting, and collective adaptations between places. Unspecified qualities of the inbetweens are optional so as to allow us to choreograph our movement and actions in inbetween places.

In a phenomenological view, inbetween places embody the presence of definite edging intervals of collectively spatial adaptations, thereby becoming interactive intervals as layers of juxtapositions. To insightfully find out the comprehensive relationships of environmental juxtapositions, it is pertinent to examine the inbetween domains' embodied schemas. Embodied schemas will closely look at how the bodies are interrelated to the inbetween settings, how inbetween realms present entities of places, and how they are connected to adjacent places. This is namely *embodied presence* of the inbetweens in which incorporate with our presence in place.

## 6. Notes

1. See Michael Benedikt, *For an Architecture of Reality* (New York: Lumen Books, 1987), pp. 34-36.
2. Michael Benedikt, *Deconstructing the Kimbell: An Essay on Meaning and Architecture* (New York: SITES/Lumen Books, 1991), p. 71.
3. Ibid., pp. 73-74.
4. Ibid., pp. 74-75.
5. See Aldo van Eyck, *Team 10 Primer*, ed. Alisson Smithson (Cambridge: MIT Press, 1968), p. 104. Also see William Kleinsasser, *Synthesis*, Unpublished course book, Department of Architecture (Eugene: University of Oregon, 1981) p. 92.
6. Nell Johnson, *Light is the Theme, Louis I. Kahn and the Kimbell Art Museum* (Fort Worth: Kimbell Art Foundation, 2002), p. 28.
7. Michael Benedikt, *Deconstructing the Kimbell*, p. 82.
8. Ibid., p. 87.

9. Jane Jacobs, *The Death and Life of Great American Cities* (New York: Modern Library, 1993), p. 37.
10. Robert Borden, *Historic Brazos County: An Illustrated History* (San Antonio: Historical Publishing Network, 2005), p. 33.
11. Glenna Brundidge, *Brazos County History: Rich Past-Bright Future, The Texas Sesquicentennial Edition* (Bryan: Family History Foundation, 1986), p. 433.
12. Michael Benedikt, *Deconstructing the Kimbell*, p. 71.
13. Ibid.
14. Kenneth Frampton, *Studies in Tectonic Culture: Poetics of Construction in Nineteenth and twentieth Century Architecture* (Cambridge: MIT Press, 1995), p. 242.
15. See, Michael Benedikt, *Deconstructing the Kimbell*, pp. 85-87. Also see Robert McCarter, *Louis I. Kahn* (New York: Phaidon, 2005), p. 355.
16. Kenneth Frampton, "Towards a Critical Regionalism," in *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. J. Baudrillard and H. Foster (New York: New Press, 1998), p. 27.
17. Edward Ralph, *Place and Placelessness* (London: Pion Limited, 1976), pp. 141-43.
18. Kenneth Frampton, "Towards a Critical Regionalism", p. 27.
19. Martin Heidegger, *Poetry, Language, Thought* (New York: Harper & Row, 1971), pp. 143-54.
20. Robert Mugerauer, "Introduction: Learn to Dwell," *Center Journal, Dwelling: Social life, building, and spaces between them*, Vol. 8 (Austin: University of Texas Press, 1993): pp. 5-7.
21. Enrique Larranaga, "On Patios and Fireplaces: Building, Dwelling, and Order" in *Center Journal, Dwelling: Social life, building, and spaces between them*, Vol. 8 (Austin: University of Texas Press, 1993): pp. 22-32.
22. Susanne Langer, *Feeling and Form: A Theory of Art Developed from Philosophy in a New Key* (New York: Charles Scribner's Sons, 1953), p. 95.
23. Edward Relph, p. 42.
24. William Kleinsasser, p. 91.
25. Michael Benedikt, *Deconstructing the Kimbell*, p. 14.

26. See Kenneth Frampton, "Towards a Critical Regionalism", pp. 22-23. Frampton mentions Heidegger's phenomenological notion of presence as components to support his argument of the tectonic ontology as the entity.
27. Martin Heidegger, p. 26.
28. Ibid.
29. Michael Benedikt, *For an Architecture of Reality*, p. 44.
30. Ibid., Benedikt states "Materiality....It reflects our intuition that for something to be real it ought to be (made of) "stuff," material having a palpability, a temperature, a weight and inertia, an inherent strength."
31. Michael Benedikt, *Deconstructing the Kimbell*, p. 81.
32. Thomas Leslie, *Louis I. Kahn: Building Art, Building Science* (New York: George Braziller, 2005), pp. 211-12.
33. Nell Johnson, *Light is the Theme*, p. 43.
34. Michael Benedikt, *Deconstructing the Kimbell*, p. 80.
35. Nell Johnson, *Light is the Theme*, p. 44.
36. Grant Hildebrand, *Origins of Architectural Pleasure* (Berkeley: University of California Press, 1999), p. 99.
37. Susanne Langer, p. 95.
38. Michael Benedikt, *For an Architecture of Reality*, p. 36.
39. See Kenneth Frampton, *Modern Architecture: Critical History*, 3<sup>rd</sup> ed. (New York: Thames & Hudson, 2002), pp. 314-17.
40. Kenneth Frampton, "Towards a Critical Regionalism", p. 31.
41. Robert McCarter, *Louis I. Kahn* (New York: Phaidon, 2005, p. 355.
42. Nell Johnson, *Light is the Theme*, p. 12.
43. Kenneth Frampton, *Studies in Tectonic Culture*, p.246.
44. Doug Suisman, as quoted in Michael Benedikt, *Deconstructing the Kimbell*, p.
73. Benedikt mentions Doug Suisman's observation of the presence of the Kimbell servants' dropped ceilings, which seems to dominate interior spaces and lead to reversed spatial hierarchy.
45. Donlyn Lyndon and Charles Moore, *Chambers For A Memory Palace* (Cambridge: MIT Press,1994), p. 81.

- 46. Gordon Cullen, *The Concise Townscape* (London: Architectural Press, 2004), p. 50.
- 47. Ibid., pp. 33-35.
- 48. Martin Heidegger, pp. 143-54.
- 49. Phillip Thiel, *People, Paths and Purposes: Notations for a Participatory Envirotecture* (Seattle: University of Washington Press, 1997), p. 33.
- 50. Michael Benedikt, *For an Architecture of Reality*, p. 52.
- 51. Ibid., p. 54.
- 52. Nell Johnson, *Light is the Theme*, p. 28.
- 53. Michael Benedikt, *For an Architecture of Reality*, p 58.
- 54. Donlyn Lyndon and Charles Moore, p. xii.

## CHAPTER V

### EMBODIED PRESENCE OF THE INBETWEENS

To experience a place as an entity, an environment can be identified as if it manifests itself as a concrete body. In this sense, a place is embodied because it expresses its presence that allows us to clarify and define a place as a distinctive containment. *Embodied presence* becomes the essence of a place to convey a place-form. To examine inbetween place-forms, it is important to ascertain the *embodied presence of the inbetween places*.

Embodied presence as a component of a place incorporates with our presence—as a sensible body being in the presence of place. The focus here is based on the investigation of inbetweens' embodied presence that demonstrates their places and spatial-relations to nearby places. Embodied presence of the inbetweens will be reviewed through environmental schemas. According to Lakoff and Johnson in *Philosophy in the Flesh*, spatial-relations, basic embodied concepts, are involved with *conceptualized spatial schemas* to be examined: *a container schema, a source-path-goal schema, and bodily projections*. An examination of these schemas is to ascertain and comprehend how inbetween places manifest their defined forms and spatial interconnectivity by which people interrelate to them.

As we experience a domain as being inside, a place establishes the environmental containment schema. A containment schema corresponds to physical or metaphorical boundaries and enclosed areas or volumes.<sup>1</sup> As a place of a recognized entity—a living form, there must be mediums helping identify a place as contained forms. The containment of a place depends on “animate boundaries” that define a characterized space and *environmental protectiveness*. On the other side, an inbetween place needs to express *interval and sharing* qualities or *transitivity of enclosure*. Thus, rather a defined realm, an inbetween place presents *a space within spaces* resulting in interconnectivity between places.

In addition to enveloped domains, inbetween places reveal themselves to be *bridging places* of interval connections through an examination of link schemas. A link schema comprises of two or more entities, which are connected physically or

metaphorically, and the bond between them.<sup>2</sup> In this way, a link schema is contingent on, at least, the relationship between a source, a path, and a destination. With presence of a layer entity, inbetween places create junctures of kinship between places. Inbetween layers offer given prospect and information encouraging exploration, persuasion, and invitation by which the inbetweens suggest directions. Furthermore, movements through inbetween junctions contribute to rhythmic motions of wandering, pauses, and stepping forward that might account for interval layers as “aesthetic experience”, according to John Dewey.

Like pauses in layers to which people cultivate relationships, individuals create the relationship to inbetween places as referential domains. People locate and interact with the surroundings by employing their bodily projections: front-back, left-right, up-down to referential points. At inbetween places, they employ interval locations to pause and create fundamental spatial orientations in both orienting themselves and perceiving relationships between objects.<sup>3</sup> For instance, having walked across the park to the Kimbell yaupon plateau, visitors are pausing in the Kimbell forecourt as they are orienting themselves in front of the Kimbell central portico and the park at the back, at an arrival main axis of the building. From this exemplar, an inbetween place performs a critical realm of momentarily connective terminals that allow *orientation and navigation*.

### **1. An Inbetween Containment as Public Intimacy**

Boundaries of place confining a domain have significant impacts on our realization and experience a place as being inside. A place hence manifests an image of a containment schema. If an inbetween realm is to be recognized as a place, the containment of the inbetween can be defined by the presence of enclosing edges. The enclosing edges contribute to embodied presence of the inbetween place. By means of *animate edges*, inbetween layers are stimulated to be a place of junctions that allows people to make it their own by filling-in-place and participating with juxtaposition. In other words, people are likely to develop the relationships to an inbetween place because it contains an *intimate room*. The inbetween intimacy also includes the domestic comfort and protectedness. At the same time, inhabiting the inbetweens grows to be living in a space within spaces that join with the public. This leads inbetween junctions to convey *public intimacy*.

### 1.1 Animate Edges/Boundaries of Place

Animate edges border an inbetween domain as a clearly defined and living domain. They influence inbetween recognitions in variable environmental scales: from a street, an alley, a landscaped realm, and an architectural domain. Living edges persuade people to be in place, interacting with inbetween layers. Some animate boundaries of the inbetweens develop to be mediums of connectedness between juxtaposing places.

Kimbell aligned porticos, Carnegie Center's stairs, Main Street's sidewalks, and both opposite Bryan downtown's alleys lie in important comparative exemplars between living boundaries and vacuum borders. On the one hand, stimulating edges contain places full of activities inside as vital forms; on the other hand, dead borders cause the inbetween settings to be lifeless zones.

In addition to elegant structures of cycloid vaults forming potential porticos, activated fronting ponds embody tactility enlivening porticos to places of leisure. While museum visitors are striding along porticos, they are attracted with environmental tactility of the ponds to almost all senses. Ponds generate sensuous textures of splashing tread of water; consequently, humid thermal coolness and aural senses emerge. This pond's environmental tactility raises a *sense of welcoming*. Due to stimulating tactility, visitors are inclined to pause in porticos and cultivate relationships to living edging ponds. Moreover, animate ponds become mediums to link striders to an adjacent place: the distant park (Figure 5.1). When visitors bond with the environmental adjacency, they turn to be part of the events in the park: playing kites, having picnics, playing ground of children. It is a connected participation to which porticos as well as animate edging ponds that contain potentials draw us.

Likewise, Carnegie Center's aligned stairs manifest embodied containments by means of historical photographs hung against along the ways up to the upper level. While walking up to the second floor of genealogical and historical records of Brazos Valley, visitors interact with those historical images and the views out to the main hall, Main Street, and garden courts through framed windows (Figure 5.2). Visitors tend to pause inside the stairs so as to consider chronological photographs with contemplation.



Figure 5.1: An animate edging pond of the Kimbell portico. A couple, facing the pond, stayed at the portico edge to appreciate arousing tactility of water and to enjoy infinite views in the park.



Figure 5.2: An animate edge of the Carnegie Center's stairs. Historical images and a framed window enliven an embodied containment of the stairs.



Figure 5.3: The characteristic façade of Bryan downtown shaping a Main Street room.



Conditional edges in both stimulating and lifeless boundaries also have impacts on presence of urban townscape, especially on an embodied containment of the street. Of Bryan downtown Main Street, parallel façades strengthen characteristics of a “street room” (Figure 5.3). A Bryan downtown Main Street room like American suburb downtowns is defined by “layers of time.” Lyndon and Charles indicate that layers of time reinforce the suggestive power of the place that draws us to the buildings, conditions, history, and dimensions of time. Layers of time cannot be instantly constructed, but take a long period of time to be fabricated.<sup>4</sup> Almost all of the buildings that identify Bryan downtown have had long tracing history. Historical buildings and façades entice people to interact with them. The Carnegie Center, for example, not only stands as a historic icon in town but also becomes an attractive place that invites people to be with it. More importantly, such historical facades form a distinctive urban street layer, an embodied containment of a Main Street room. The urban street walls configure a public place serving for interactions and town events: First Fridays of the month, veteran days, and market fairs (Figure 5.4).

Figure 5.4: An embodied containment of the Bryan downtown Main Street. Left: an attractive Greek Revival façade of the Carnegie Center, Bryan. Right: a Main Street room containing a veteran event.

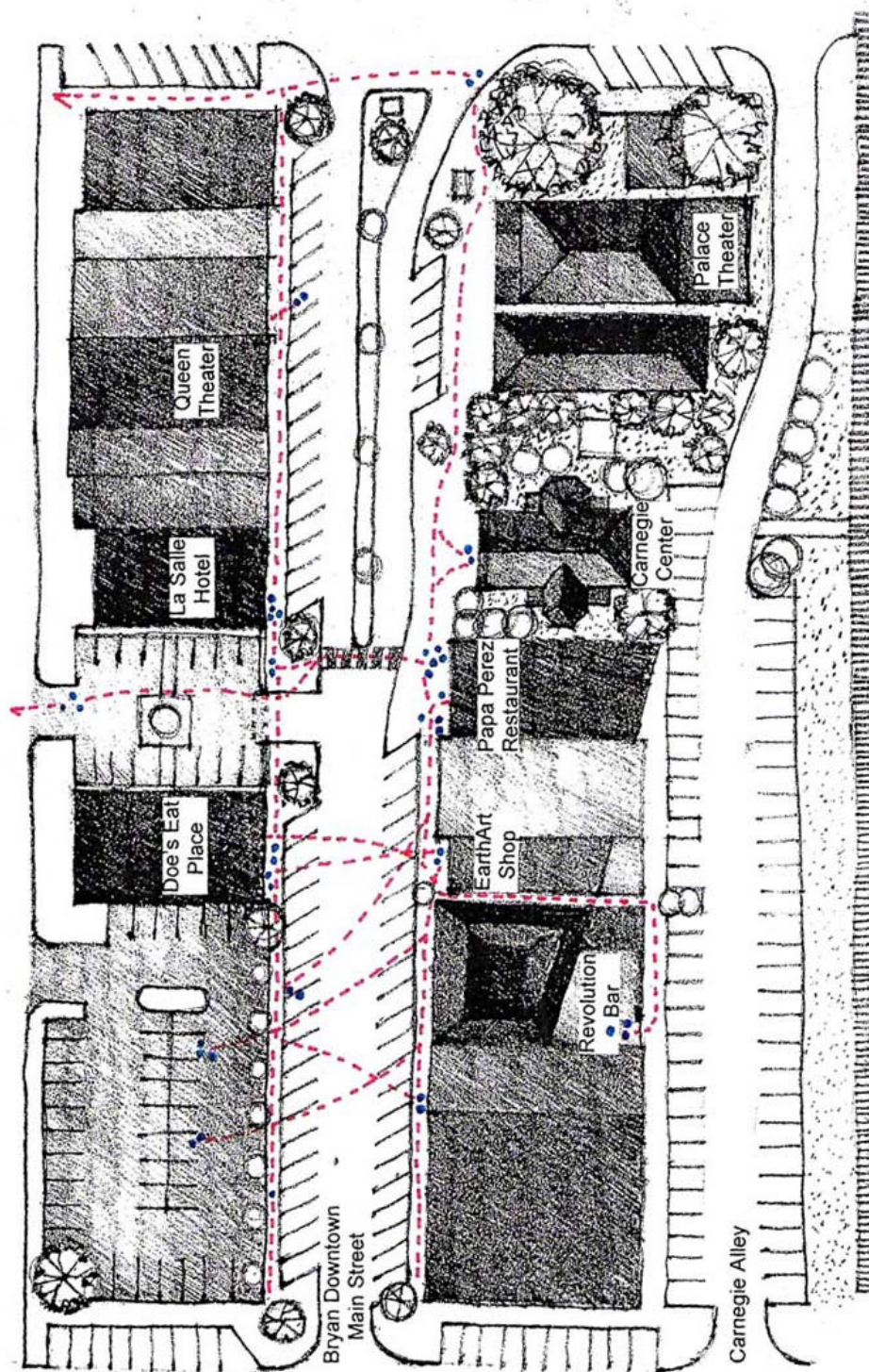
(Source: Downtown Bryan, *Downtown Bryan*, <http://www.downtownbryan.com/gallery.shtml> [accessed 8 May 2007].)



As a result of chronology, several buildings still exist, others are vacant, and some disclose ruined conditions. Existing conditional facades of both active and dead parallel facades result in whether layers of space take place. Other than a large room of the Main Street, building edges have a bearing on actions of sidewalk layers. As shown in figure 5.5, comparative interactions of people to building edges in Main Street demonstrate differences between animate boundaries and inactive ones. Of the lower part of Main Street, active businesses and animate boundaries become magnets that draw people to walk across the street and pause in the sidewalks. In contrast, vacant, occasionally active and ruined facades—the Palace and Queen Theaters—of the upper street impact on sidewalk conditions as vacuum layers by which striders just pass. Sometimes, such an inactive façade brings about blank, lifeless sidewalks.



Figure 5.5: An embodied containment diagram of Main Street. Red lines represent paths; blue dots indicate pauses and grouping accumulation in sidewalks.



Active and animate boundaries create “peripheral force” that draws striders to be in the sidewalks and interact with those interactive edges. Buildings in the lower part of Main Street encompass a diversity of active businesses: shops, offices of financial loans, restaurants animate street boundaries. Active façade displays indeed permeate through the sidewalks and arouse streetwalkers’ attentions to view products as they move along the street. For instance, the EarthArt Shop’s display transparent walls give the pleasures of offering previews. The show windows encourage people to pause to view products and sometimes to stand nearby to wait for their companies. This is similar to interactions to the Papa Perez Restaurant’s extended porch and nearby edges. When the restaurant gets busy and waiting customers gather outside, threshold couches and the fronting sidewalk are incapable of providing spaces. Some customers need some place to possess; therefore, they employ a neighboring façade to lean against. Across the street, scent tactility of the La Salle Hotel’s jasmine boundary persuade striders to smell pleasing bouquet and stand near by the stimulate edge (Figure 5.6).

Figure 5.6: Interactive edges in Bryan downtown Main Street. Left is the extended Papa Perez Restaurant porch; right is aromatic jasmine fences of La Salle Hotel.





Figure 5.7: Inactive edges of Bryan downtown Main Street.



Figure 5.8: Downtown Bryan commercial edges in 1970s.  
(Source: Robert Borden, *Historic Brazos County: An Illustrated History* [San Antonio: Historical Publishing Network, 2005], p. 34.)



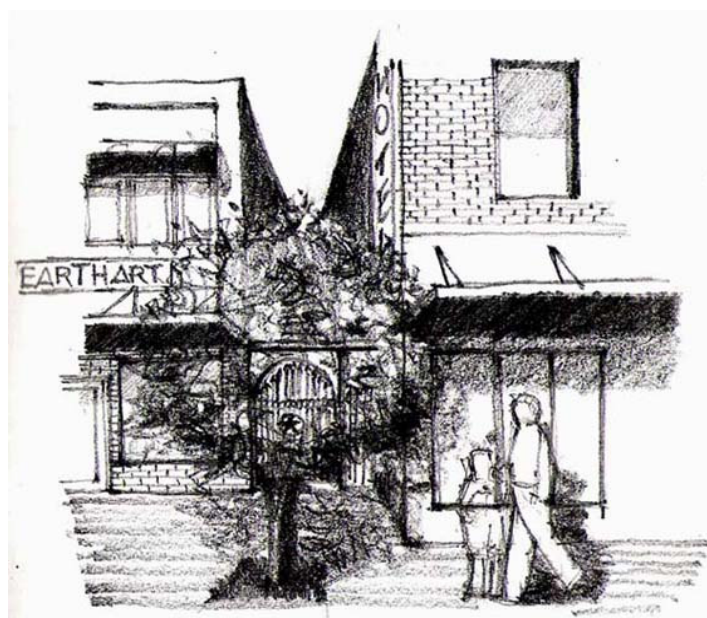
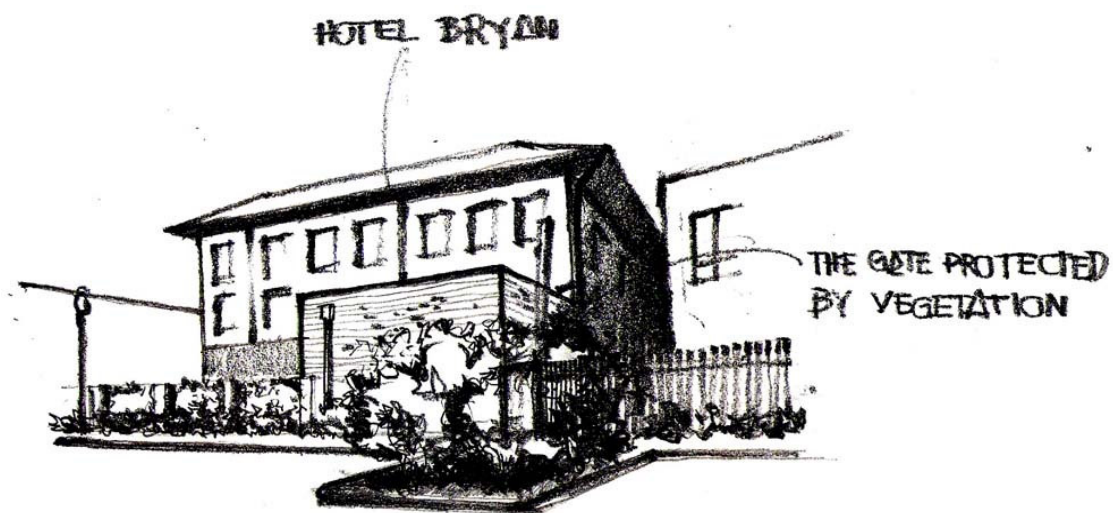
On the other hand, inactive facades cause no human interactions and embodied containment. Dead edging facades result in the empty sidewalks because several buildings are out of running businesses such as Queen Theater and some businesses are optional opened such as Palace Theater. As a result of inoperative stimulating boundaries, there are no interactive relationships, thereby leading to no pauses occurring in blank space (Figure 5.7). Comparative to empty facades at the present, commercial edges in 1970 at the same location invited people to linger in the sidewalk, thereby bringing life to the street (Figure 5.8).

Up to this point, the relationship between building façades and presence of sidewalks can be raised. If building facades along the street and sidewalks—inbetween layers in this context—are given characteristic, diversely active and permeable through walls, people are likely to interplay with animate edges in the sidewalks. Indeed, animate edges and living sidewalks enliven the street and bring up an embodied containment. Empty and ruined facades, conversely, result in lacks of human interactions and *bordering voids* of sidewalks. More importantly, such sidewalks exist as lifeless spaces, not performing as layers of spaces as inbetween junctions that link between the street and buildings.

## 1.2 Spatial Protectiveness

In addition to edges that stimulate a living entity and an embodied containment of place, edging elements help maintain *a sense of protections*. Contained protectedness is clear of expressive secure forms that are articulated through existing defending elements. With a sub-structure of connections, the EarthArt Alley is contained by not only existing parallel brick walls but also vegetation closures at two ends of the Main Street and Carnegie Alley (Figure 5.9). Even though landscaping trees on the sidewalk and median at two ends lie beyond two alley gates, green vegetations offer another layered protection that afford outer protections. Alley gates also literally give a sense of security to the alley that usually is locked at late night. Thus, the EarthArt Alley contained entity of circulation arises from the integration between double layers of figurative and literal protections as well as confining walls. All integral components define the EarthArt Alley as an embodied interstice as a place of passage.

Figure 5.9: A containment and protectedness of the EarthArt Alley. The above is the vegetation on the Carnegie Alley median: the lower is a tree protection on the Main Street's sidewalk.





On the other hand, the Palace Theater's gap is not demonstrated in a defined and protected form. Conditional boundaries—walls, structures, trees, elements, and materials—of the between space suggest vague traits incapable of recognizing a definitive interval. The overall existing conditions of boundaries do not construct the interval in the *clearly organized form* in which people are able to identify a realm. The grass yard on Carnegie Alley does not indicate the way of access; meanwhile, lined trees on Palace Theater obstruct the way out, both physically and visually (Figure 5.10). These trees would not create inviting tactility and a connection between Main Street and Carnegie Alley but a chaotic block if we made an endeavor to walk through. Because of an unclear realm, it is doubtful whether this interval is for public uses or asset reserves. Consequently, no one walks through the Palace Theater's gap because it exists for nobody as a left-over space. This leads the ambiguous and unorganized interval to be deprived of an embodied containment.

Figure 5.10: Ambiguous boundaries of the Palace Theater's interval.



On the other hand, an inbetween domain with tactile organized forms can coherently deliver an embodied containment and protectiveness. The Kimbell yaupon forecourt's containment, for example, is created by *inside force* of environmental tactility of base and overhead edging planes: a gravel plateau and the merely-above-head yaupon grove, respectively. Both parallel palpable boundaries of flooring and covering overtly form the forecourt to be a comfort zone and protective shelter that creates sunshade screening Texas' strong sunlight. Endowed with clearly definitive tactility of boundaries, the yaupon forecourt not only entices people to inhabit inside but also constructs an embodied containment of the inbetween place that we are protected, physically and metaphorically. It is metaphorically experienced as a *green womb* in which given protectiveness is nurtured and choices of events grow inside.

Other than animate, complex edges, an embodied containment of place is related to structured configurations of concrete, tactile boundaries that form a place in organized ways. With well-defined perception, a place of the inbetween containments gives us a secure shelter that we are comfortable to be in or move through it. This also indicates that palpable containing edges become congruent to inbetween protectiveness.

### **1.3 A Space within Spaces: Transitivity of Inbetween Enclosure**

The Kimbell yaupon-grid forecourt besides configure a number of small spatial units in accordance with yaupon numbers growing on the gravel platform. Yaupon uniform spaces lie within a larger green domain. As we are staying under a yaupon unit, we also become part of juxtaposing counterparts and the larger space of the forecourt. In this sense, we are occupying a *space within spaces*, it is, transitivity of inbetween enclosure that presents interweaving domestic and public senses of accommodations.

In the Kimbell forecourt, the hovering layer of green covering and yaupon grid columns create intimate spaces. The yaupon forecourt's containment with provision of lighting screens of sunshades allows people to fill under the yaupons while being inside a larger interval domain of the green layer. These yaupon intimate spaces are attached to cherished place of relaxation and pause contained inside a larger inbetween place (Figure 5.11).

Figure 5.11: A space within spaces of the Kimbell yaupon forecourt. As being under a yaupon tree, we are also in the larger green womb.  
 (Source: David Brownlee and David De Long, *Louis I. Kahn: In the Realm of Architecture* [New York: Rizzoli, 2005].)



The transitivity of inbetween containments also offer overlapping participations manifest in Kimbell inbetween dropped servant zones and Carnegie Center's arched partitions. Inbetween junctions of both exemplars are engaged with the structural whole. As analyzed in an inbetween diagram in the last chapter, Kimbell servant domains interweave into the repetitive pattern of the building. Inbetween servants are not additional insertions but immersed into the whole iterative form of the served and servant. Therefore, vault spaces and inbetween servants develop to be significant parts of each other as they maintain entities on their own. A distinct, contained entity of the inbetween servant emerges out of the clear formation of the dropped ceiling, the travertine flooring pattern, and partitions. Simultaneously, the servant interval merges into juxtaposing exhibition vaults. As visitors are viewing artworks or standing inside inbetween layers, they are sharing prospects of exhibitions inside the nearby vaults (Figure 5.12). Inbetween sharing contributions also take place at Carnegie Center's arched layers including armchairs to join neighboring places: the main hall of bookshelves and reading rooms. Whenever visitors take a magazine from the shelves and comfortably sit in an armchair—aligned to an arched layer—to skim or read that document, they inhabit in an interval layer. As center visitors are lodging in an intimate

comfort zone, they share environmental adjacency. In other words, arched partitions convey their cozy welcoming places; at the same time, they accommodate spatial negotiations that enable us to be partial of juxtaposing realms.

Figure 5.12: Kimbell inbetween servants as being part of a larger space.



Figure 5.13: Intimate sub-domains in Bryan Main Street.



Other than immersed layers, inbetween accommodations arise from additional domestic elements located between public larger spheres. Retaining an entity's containment, additional inbetween domains simultaneously join public relations with environmental adjacency. Being in inbetween layers containing domestic and intimate elements shares participation in the larger domains—activities and events—that contain sub-spaces of the inbetweens. These are demonstrated in architectural and urban scales of place. Architecturally, the Old Bryan Marketplace's gateway lies in a seam element which is endowed with a domestic formal pavilion. As customers are waiting—sitting on a chair or standing inside—for tables in the seam pavilion, they attach to different, neighboring functional realms, both the restaurant and collectible shops. In an urban realm, street elements such as benches and sidewalk terraces on Main Street's sidewalks, for example, create personal realms within a street room. A couple or a group forms their intimate and domestic spheres as participating in events of the sidewalks and Main Street (Figure 5.13).

An interval domain with a space within spaces articulates a sub-containment inside nearby domains. With the quality of transitivity, the inbetween sub-domain offers *sharing participations* that people obtain while staying in interval junctions. Sharing participations of inbetween containments allow people to experience *public intimacy*. The opposite binary bonds between public and domestic intimacy derive from defined inbetween containments that connect themselves with communal places.

## **2. Inbetween Interconnections: Links between Environmental Adjacency**

Because of enclosed transitivity, inbetween domains create internally casual connections to adjacent realms. Inbetween domains with embodied links, furthermore, establish connections between juxtaposing places, as bridging places. From an examination of inbetween link schemas, inbetween junctions and layers serve as meaningful passages. Inbetween passages lead to experiential moments in interval trajectories that inaugurate embodied interconnections between juxtaposing places: given prospects, interval pauses, and aesthetic movements.

## 2.1 Given Prospects: Presence of Information Clues

As we inhabit a place and are willing to move toward another one nearby, environmental interconnections is rising. Interconnections between places might result from given prospects through inbetween layers that disclose views and clues of neighboring places and simultaneously withhold a lot of information lying beyond. As Hildebrand notes on a sense of exploration, a suggestion of juxtaposing places is introduced by a medium that partly reveals and conceals visual data. This urges our exploration of places, drawing an intention to discover domains and to reveal more information and materiality that holds our interest.<sup>5</sup>

If inbetween layers set up intermittent screens that partly offer prospects and “information-laden scenes,”<sup>6</sup> they become supportive intervals that persuade people to explore further traits of adjacent settings. Due to provision of persuasive informative scenes, embodied-link schemas arise through inbetween screening layers. Through the Old Bryan Marketplace’s inside gateway and Kimbell inbetween servants, partly revealed information of interesting settings beyond is given. Both cases present as interval mediums introduce the vistas, presence of clues. In this respect, inbetween layers with presence of clues are similar to interval layers that enable focuses of further directions.

At the Old Bryan Marketplace, an interposition of the inside-pavilion gateway bordering between the restaurant and collectible shops suggests the enticing scene; especially, the outlook is viewed from the restaurant toward the shops. The gateway launches a focal point exposing previews inside the shops (Figure 5.14). The focused preview encourages customers to stroll through the pavilion gateway so that they can view more featuring settings and products inside the shops (Figure 5.15). It is the links that derive from the interval element affording prospects.

Visual connections can also occur through parallel-immersed inbetween layers such as Kimbell inbetween servants. Through movable partitions, servant layers indicate partly disclosed visions of further exhibitions in an adjacent vault and laterally unseen settings. Partially revealed and unseen galleries laterally stretch out from the sight that is focused by inbetween servants and arrangements. In this sense, museum visitors wander through servant zones so as to explore exhibitions in the gallery vaults, and thereby relationships between exhibiting places are established.



Figure 5.14: An enticing scene to collectible shops in the Old Bryan Marketplace. Informative presence is offering by a pavilion gateway.

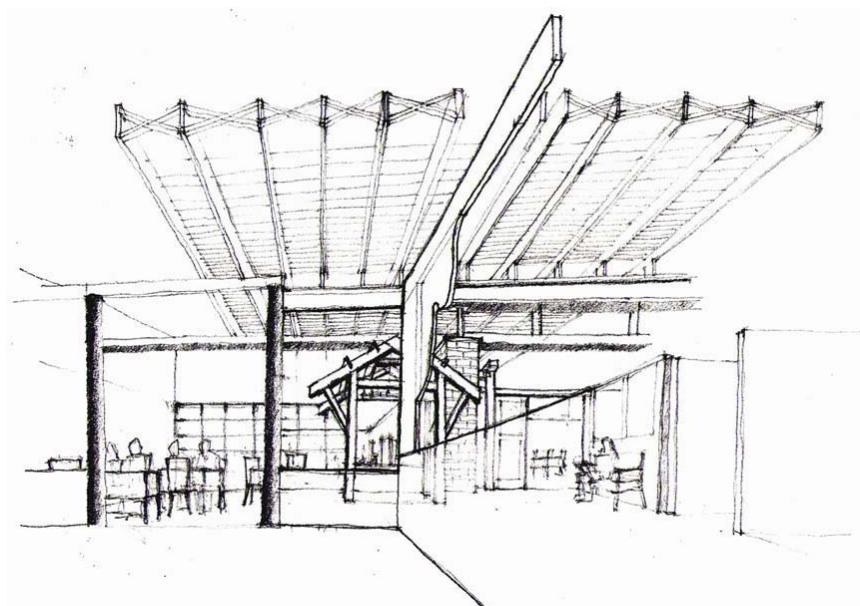


Figure 5.15: A link schema inside the Old Bryan Marketplace through the pavilion gateway.

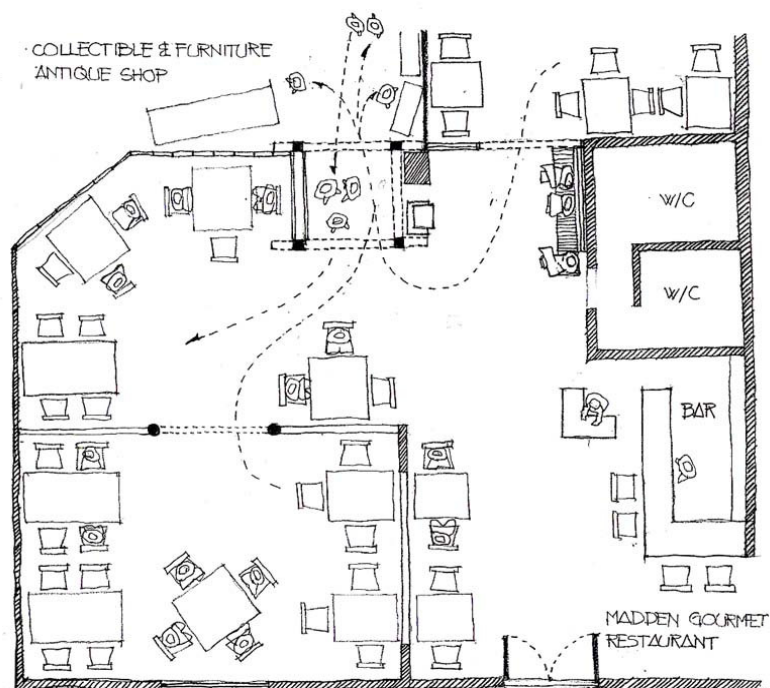
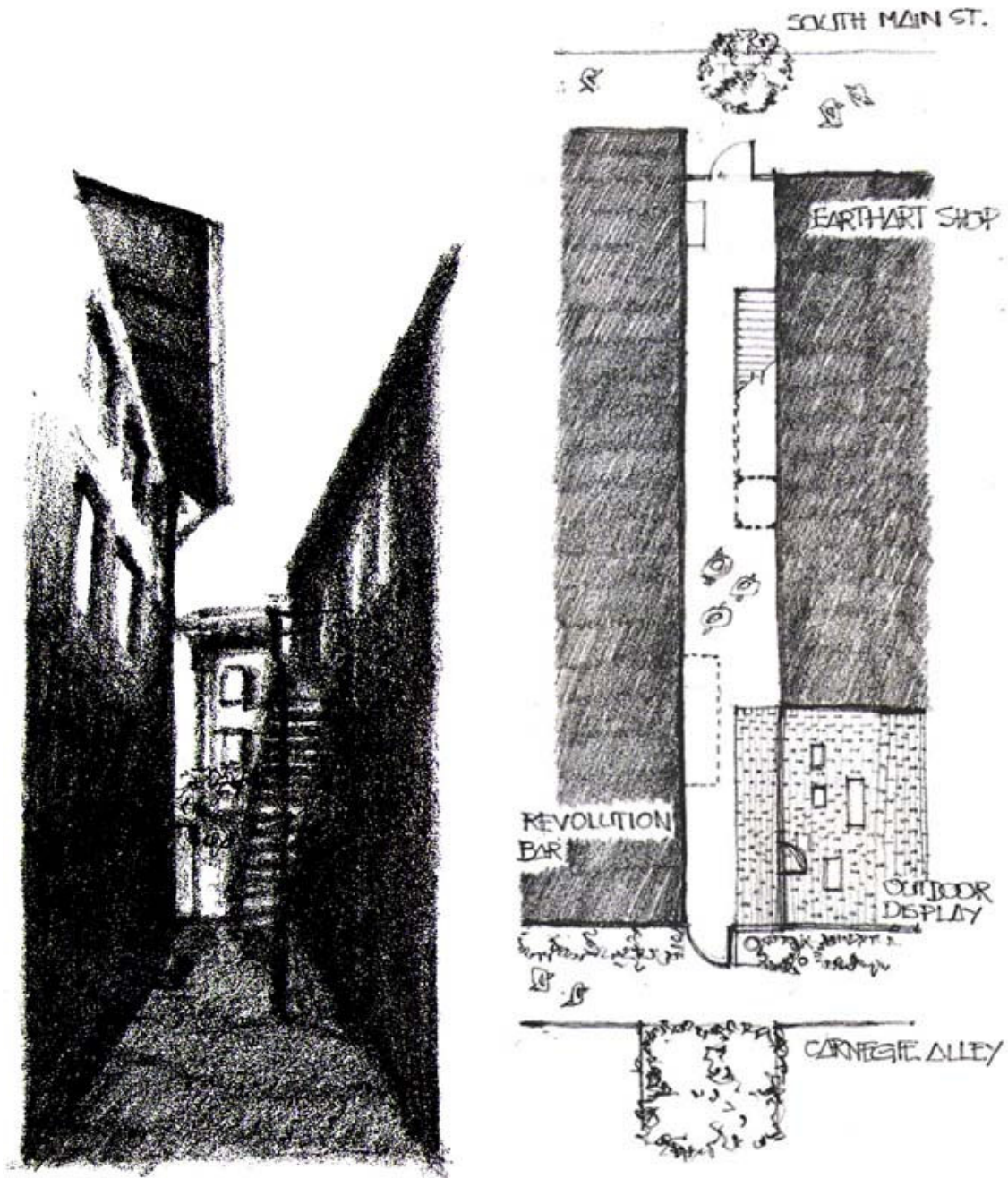


Figure 5.16: A given prospect of the EarthArt Alley. Left is presence of direction that the alley offers; right is an alley path that links between Main Street and Carnegie Alley.





A given prospect and longitudinal direction can take place through an inbetween passage enveloped by parallel opaque walls. The EarthArt Alley presents a particular case of adaptive use in which prevailing conditions of solid enclosures help establish a framed connection. Existing opaque walls control the light into the alley: illumination inside the alley is shady lit and quite contrasts to the bright outside terminus. The quality of illuminating contrast—from dark to light—in such a pathway impacts on spatial sequence and an enticing force that draws striders to move along and through it, according to Hildebrand.<sup>7</sup> Moreover, enclosing brick walls project us to the focal point of the Howell Building's corner and cornice on the corner of Main Street and 27<sup>th</sup> Streets (Figure 5.16).

Revealed and concealed displays by means of inbetween mediums initially propose connectively visual invitations to nearby places. Presence of visual clues entices people to further discover places through the sequence of intervals. This is corresponding to what Lyndon and Moore observe framing layers of space: the dynamic shifting of scenes is quite stimulating as we are moving and look through a succession of rooms.<sup>8</sup> Related connections can result from offering vistas through the inbetween layers that provide frames of directions, traces, and parts of a larger domain. Enticement of given prospects and clues initiate links between neighboring places by affordances of exploration.

## **2.2 Interval Links of Pausing Connections**

In addition to visual links of prospects and presence of clues that draw people to move through, inbetween passageways generate interval connections by embodied pauses. Pausing in pathways between a beginning place and a destination depends on actual motions—influenced by forces, scenes, and events—in which the inbetweens offer and project. These pausing factors of enticing edges and scenes contribute inbetween junctions to be places of attractive choices that develop connective trajectories between places.

From observed trajectories between places through the inbetweens, people are inclined to pause in intervals and be attentive to presence of prospects and boundaries. Some are attracted by the inbetweens' animate edges, others pay attention to outlooks and stimulating boundaries that the inbetweens offer.

Figure 5.17: Stimulating edges of the Doe's Eat Place and La Salle Hotel's garden court.



Interval pauses may derive from inbetween edging influences. On the one hand, animate edges enliven the domain; on the other hand, they encourage people to linger and keep continuing to destinations. Historical photographs hung against the walls along Carnegie Center's aligned stairs, for example, persuade visitors to pause and consider those images while they continue to move forward to the upper floor. Other than an impact on vertical movements, stimulating edges of facades surrounding an urban street and sidewalks intrigue striders to loiter in the middle of their itinerant routes. It is explicitly in the lower Bryan downtown Main Street. Display windows of shops and restaurants such as the EarthArt Shop and Doe's Eat Place interest people to preview products and menus and linger in front of those boundaries permeable to sidewalks (Figure 5.17). Animate street boundaries appropriate to human scales include tactile fences, outdoor porches, and streetscape elements, all of which can be suggestive for pausing moments in the mist of the whole itinerary.

Inbetween domains can offer both prospects and edging arousals that attract people's attentions to linger in place. Kimbell inbetween domains—aligned porticos, the threshold, and servant zones—are endowed with given prospects and enticing boundaries that invite visitors to pause in the midcourse (Figure 5.18). While walking along aligned porticos, visitors are captivated by tactile fronting ponds and pause to view the park for a while. After loitering in porticos, visitors turn to the yaupon forecourt

which embodies tangible edges of green covering and gravel flooring. When reaching the yaupon plateau, many visitors tend to pause and look outward to the park whose views are framed by the yaupon grove and double rows of existing trees in the park (Figure 5.19). The grove controls the views out when visitors lift up to the recessed central portico. Offered prospects in the central portico direct to inside the building. In the Kimbell Museum, most visitors merely roam in relaxation through the vaults to explore the place. They are inclined to pause in servant zones that are enveloped by arranged, movable partitions for artworks. Arranged edging partitions against which paintings are hung configure inbetween rooms in which visitors hang around to view artworks or sit to relax. Indeed, inbetween servants introduce vistas to juxtaposing exhibiting vaults prior to moving forward.

Figure 5.18: A Kimbell lateral sectional diagram of pauses and visual connections in aligned porticos and temporary galleries.

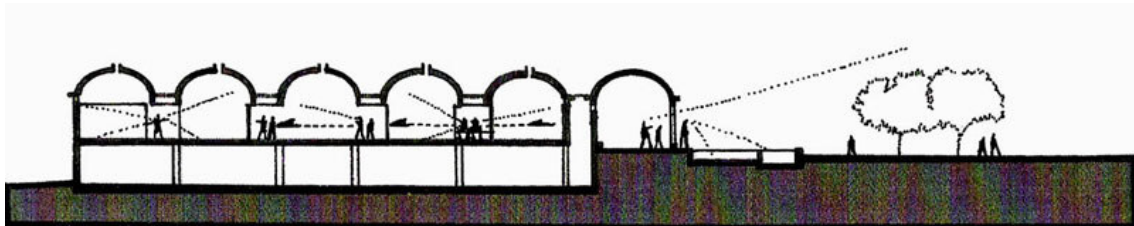
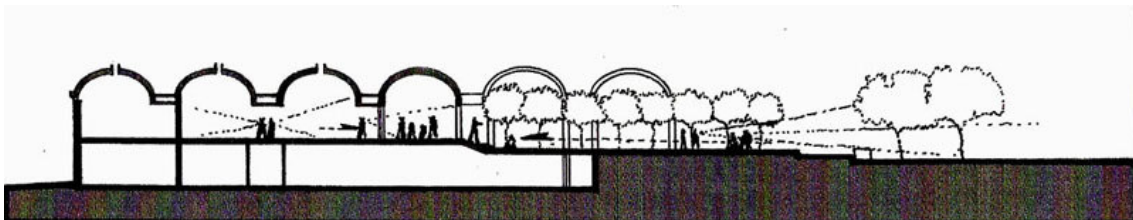


Figure 5.19: A Kimbell lateral sectional diagram of pauses and visual connections in the threshold, a main hall, and a bookstore.



Pausing in intervals can take place because inbetweens' edges create enticing forces of the environmental palpability and framed prospects are suggested by the inbetween junctions. Pausing in the midcourse of itineraries, people become engaged with inbetween layers. More importantly, they interact and create relationships to neighboring previous and fore domains, as lingering in layers of places, by taking a moment to visually review and preview juxtapositions between realms. Therefore, pausing in inbetween junctions cultivates visual connections between places.

### **2.3 Aesthetic Experience: Rhythmic Movements of the Inbetweens**

The inbetween pauses not only create visual links but also raise *interval experiences* within the whole itinerary. In this sense, experiences of intervals contribute total trajectories to be consisting of episodes: rhythmic-experiential movements. Rhythmic pauses in the inbetweens—places to rest—are, in turn, significant to form comprehensive experiences of places. If itineraries of places are developed in clarified and intensified vitality toward completion, the aesthetic experience is present.<sup>9</sup> With integration of a series of progressive experiences, inbetween pauses meaningfully enhance systemic *aesthetic movements*.

According to John Dewey in *Art as Experience*, "There are pauses, places to rest, but they punctuate and define the quality of movement. They sum up what has been undergone and prevent its dissipation and idle evaporation."<sup>10</sup> He also noted on the other opposition, accelerating movement is "breathless" and cannot sustain characteristic entities of constituents. Pausing and lingering in the inbetweens, therefore, brings about structuring *rhythmic movements* and *experiential sequences*. Active developments of successive experiences through environments we move along lead to the whole relationship between juxtaposing domains, and the aesthetic movement comes into being. According to John Dewey, "the aesthetic refers to experience as appreciative, perceiving, and enjoying,"<sup>11</sup> so it becomes the process that intensifies responsive act to the things surrounding us to be the unity. Thus, the aesthetic and an experience belong together. He also defined aesthetic experience as the following:

Experience in the degree in which it is experience is heightened vitality. Instead of signifying being shut up within one's own private feeling and sensations, it signifies active and alert commerce with the world; at its height it signifies complete interpretation of self and the world of objects and events. Instead of signifying surrender to caprice and disorder, it affords our sole demonstration of a stability that is not stagnation but is *rhythmic and developing*....Even in its rudimentary forms, it contains the promise of that delightful perception which is *aesthetic experience*.<sup>12</sup>

Thus, an experience is not the flowing stream of events, but allies to aesthetic acts that reinforce a chain of participations of events to be the integrated achievement. Aesthetic experience can be identifiable as memorable vitality that grows to be complete in its form from which rhythmic developments are demonstrative. Compare to movements through places. If pausing in layers of domains allows cultivating relationships of environmental adjacency and rhythms of sequential movements, inbetween embodied domains present meaningfully supportive progressions that create *an inclusive aesthetic experience* of places.

Figure 5.20: A Kimbell link schema of aligned porticos and the threshold.

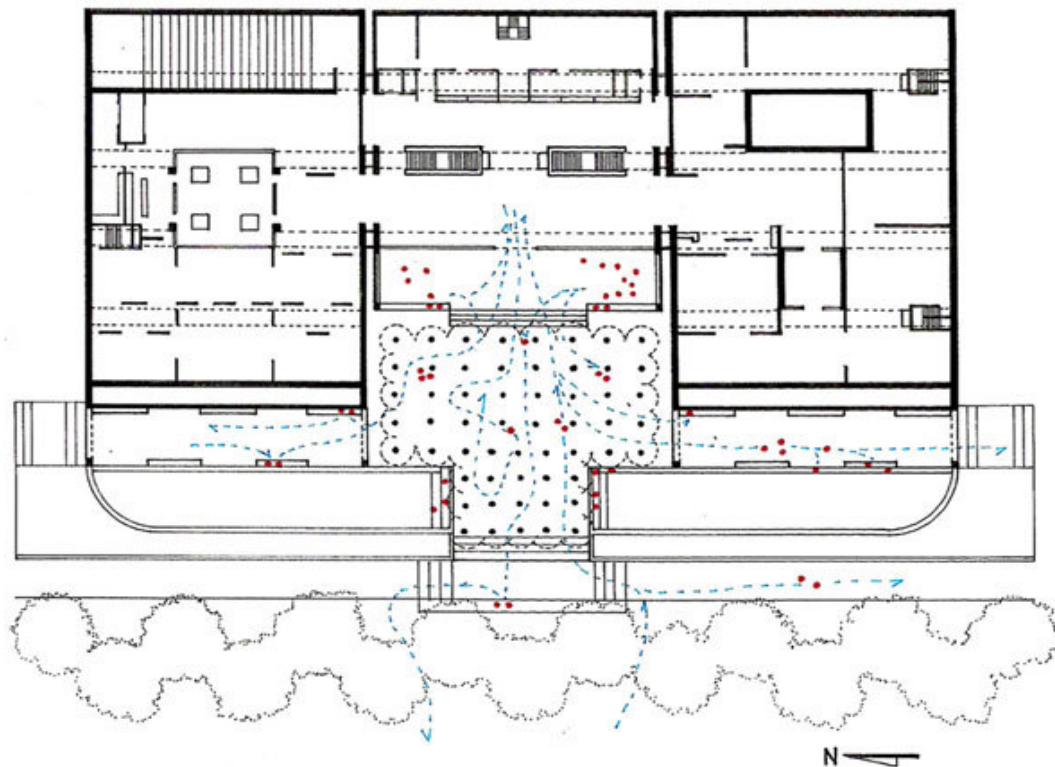
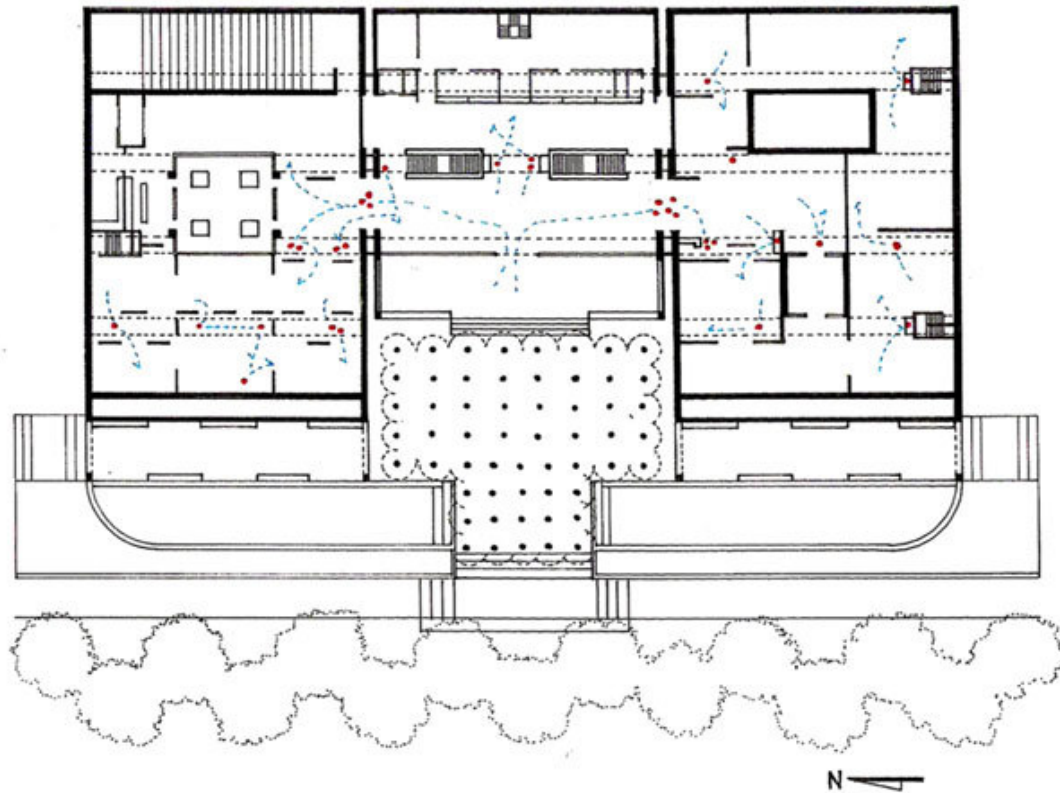


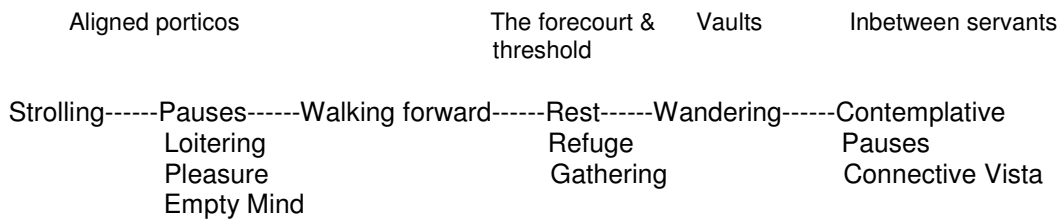
Figure 5.21: A Kimbell link schema of inbetween servant zones.



From observed link schemas, inbetween embodied domains set up rhythmic patterns of sequential shifts. For instance, inbetween layers at the Kimbell Museum raise alternative adaptations between domains. Strolling through aligned porticos, visitors like to loiter with animate fronting ponds, view events in the park, and participate in the context. It is the way to empty the mind in form of relaxation. Meanwhile, they tend to rest and roam inside the labyrinth of the yaupon grove before getting into or leaving the museum (Figure 5.20). Wandering around in the main hall, visitors are fascinated and guided by freedom of the axial-reflected-light cycloid vault. Prior to being committed to either north or south aligned exhibitions, some pause for a moment at aligned servant bands to visually explore places. In exhibiting galleries, the repetitive pattern of vaults and inbetween servants are congruent to tempos of movements between appreciative wandering through the vaults and contemplative pauses to view artworks in inbetween zones (Figure 5.21). It is a systemic and rhythmic development

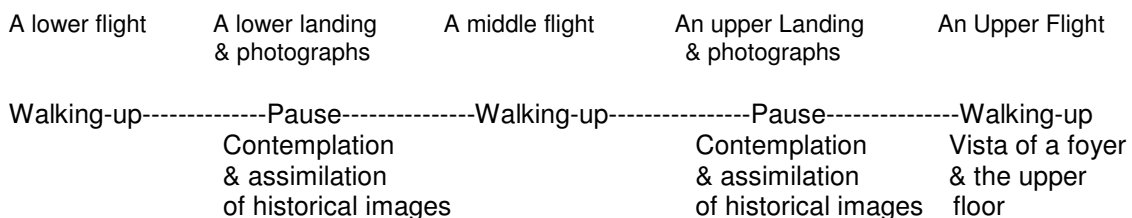
of itineraries through inbetween embodied domains at the Kimbell Museum as shown in Figure 5.22.

Figure 5.22: The sequential diagram of the Kimbell Museum's rhythmic movements.



Aesthetic movement also occurs in a vertical trajectory; for example, Carnegie Center's aligned stairs generate experiential, progressive connections to the upper level. As a visitor is walking up, he/she is attracted by historical images hanging against the walls. A visitor pauses to spend time for quite a while in order to contemplate and assimilate historical Bryan content through those illustrations. This pattern is repetitive until a visitor steps into the second floor as indicated in Figure 5.23.

Figure 5.23: The pausing diagram through the Carnegie Center's stair movement.

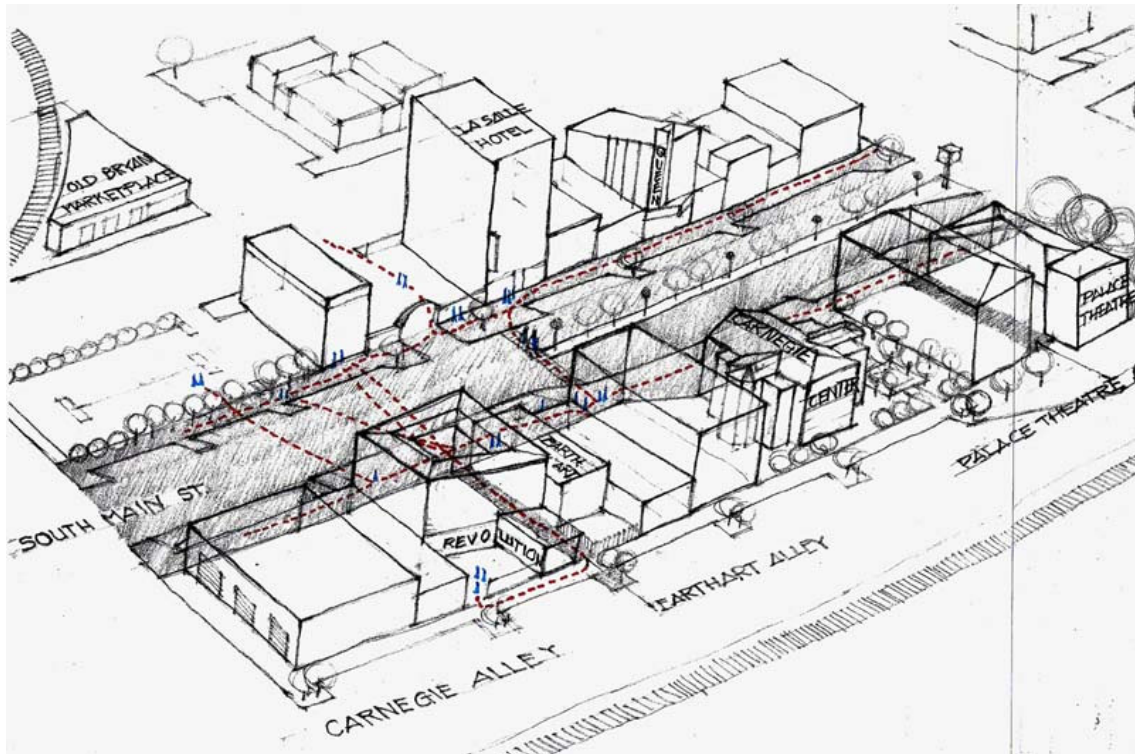


Aesthetic movement and experience can arise from striding in a living townscape; on the other hand, somber moves take place in an austere, lifeless town. Bryan downtown Main Street encompasses both characteristics of itinerary (Figure 5.24). Animate facades create a vital street room, and more importantly sequential



experiences bonding the total journeys. Conversely, dead boundaries of sidewalks manipulate flowing paces.

Figure 5.24: A Bryan downtown Main Street's movement schema.



On the upper Main Street, strolling through the lifeless sidewalk and edges causes flowing movement without intervals of breathing, pauses to appreciate and perceive the environment surrounding us. Without pauses, there are no intervals and a rhythm of successions in which the next phase of experience is prepared to grow and unite with the former one. Moreover, continuously flowing moves are deprived of constructing meaning of an experience because, according to Dewey, "if we move too rapidly as sheer routine, we get away from the base of accrued meanings—and the experience is flustered, thin, and confused."<sup>13</sup>



Figure 5.25: Hanging around the Papa Perez Restaurant. On right, a group of people was formed while waiting for the table. On left, another group was going to walk across the street to getting desserts at Starbuck in the La Salle Hotel.



Figure 5.26: Linger at the sidewalk porch fronting the La Salle's Starbucks.

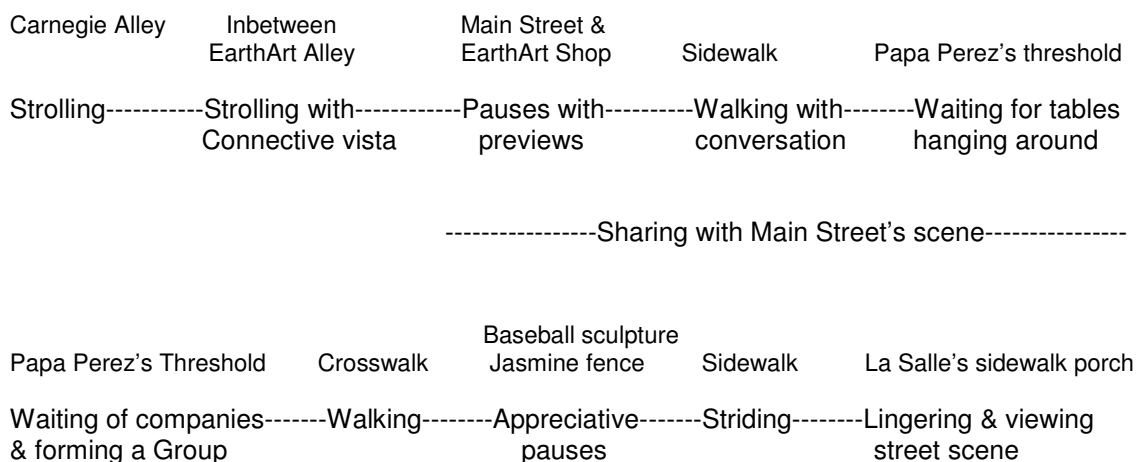


On the lower part of the street and sidewalks, striders tend to incorporate with active facades by pausing and lingering in place; their entire experiential routes are developed to be the rhythmic, overlapping integration. Within a track from the Revolution bar to the Papa Perez, people, for example, left the bar, after a drink, for a dinner by striding through the EarthArt Alley. As they were walking through the

stretched alley, they got familiar to Main Street by clearly connective vista. On the Main Street sidewalk, people were likely to be attracted by EarthArt Shop's display windows, so they dawdled by previewing the vivid displays. Some were fully committed to the shop with walking to the inside. After previewing EarthArt's displays, they filled the strolling interval to the restaurant with a conversation or viewed the outlook of the downtown. In busy dining time, customers have had to reserve their tables and come out to sit at armchairs, if available, or stand on the sidewalk, lingering and becoming part of street scene (Figure 5.25). When a table was available, customers literally came to the destination.

After dining, someone walked across the street at the crosswalk so as to get a cup of coffee or desserts at a Starbucks in the La Salle Hotel. Prior to reaching to the Starbucks, they were captivated by banquet aroma of La Salle's jasmine fences or the group baseball sculpture, by getting close and literally appreciating the aromatic or object environment. After obtaining beverages or desserts, customers are likely to hang around at the sidewalk porch to have conversations while enjoying participating with the street environment and events (Figure 5.26). Once fully experiencing an evening in downtown, a group scattered to their vehicles to leave, and an *experiential aesthetic course of movement* is accrued to be the complete unity through sequential pauses as demonstrated in Figure 5.27.

Figure 5.27: The rhythmic path and sequences in the lower Bryan Main Street.



From previous exemplars of variable scales of place: architecture, landscape, urban townscape, aesthetic movement is *an experience* on its own account which to be formed as the given whole. Aesthetic experience of movement is an integral dynamic by virtue of which embodied inbetween domains create rhythmic sequences of pauses. Each pause in journeys through environments, either buildings or urban streets, allows people to create their own experience of perceptive connections. Connective pauses raise the referential integration of characteristic moments in a path and prevent the experience from monotony. By which interval pauses take place is “periods in which one phase is ceasing and the other is inchoate and preparing,” as Dewey noted.<sup>14</sup> He also demonstrated significant pauses as resting places in experience which an undergoing is assimilated and holds its meaning. Meanings of undergoing that have been sustained establish a growing process of the aesthetic. Therefore, embodied inbetween layers of places contribute rhythmic continuity of movement to form aesthetic experience of places in meaningful juxtaposition.

### **3. Orientation and Navigation of Inbetween Terminals**

After having departed from a dominant realm, people usually pause in a layer of domains to project themselves toward front, back, left or right views and directions. They utilize inbetween domains as depots of visual display units for orientation-making and navigation. At inbetween junctions, people rest their itineraries for a moment to search for the front environments and inbetween layers are employed for directional and referential locales that mediate the connected juxtaposition.

#### **3.1 Orientation-making**

Inbetween layers can be places of reference if they offer a connected scene. They are possible to provide horizontal and vertical directions. Directions which the inbetweens suggest depend on the inbetweens' locations, edging configurations, and individual's viewpoints or decision-making.

The Kimbell yaupon forecourt enables visitors to rotate all directions because it is located in the central referential point of other domains: aligned porticos, the distant park, and the museum. It offers an opportunity before visitors move forward. Inside the yaupon labyrinth, some hung around and chose to move toward the park; others turned

left or right to stride along the aligned portico. It is a judgment call variably relying on suggestive presence of information.

Formal inbetween configuration controls directions toward a focal point. Having been adapted to be a corridor interstice, the EarthArt Alley is mainly formed by existing solidity of parallel brick walls and ever-changing daylight. Those formal factors define the longitudinal directions toward the Main Street and Carnegie Alley. This is similar to Kimbell aligned porticos whose configurations of parallel paths along the fronting ponds, solid travertine walls, and cycloid vaults are in charge of physical orientations. Even though their visual offerings introduce both a longitudinal view toward the yaupon portico and an extensive perspective to the park and events, their paths are framed and directed along the vaults.

In addition to horizontal directions, an inbetween junction can provide vertical orientations that allow people to indicate their positions as moving up. Carnegie Center's aligned stairs, for instance, afford vertical platforms to pause and connect so that people can locate themselves. Viewing Bryan historical photographs, pausing at each landing leads a visitor to realize his/her position in the environment. A visitor moving up or down can view an overall panorama of place and connect to neighboring domains—the main hall housing bookshelves, Main Street, and garden courts—through framed windows. Those characteristics enable a visitor to orient themselves and learn about place. As suppressed tunnels, Kimbell aligned stairs, in contrast, are incapable of orientations; museum visitors are unable to perceive their actual locations. Even if they know that they are going to the upper or lower floors, visitors can not learn their past route and what they are going to encounter. This is because Kimbell stairs do not present connective clues of prior and beyond places.

### **3.2 Navigation at Junctions**

Inbetween junctions that allow pauses can offer an opportunity to navigate places of choice to move forward. They might introduce navigations in both lateral and longitudinal directions depending on individuals' intentions to interact with spatial arrangements. Kimbell servant zones are a particular inbetween exemplar whose adjustable boundaries can be arranged according to exhibiting purposes, which in turn impact on spatial qualities and navigations. Arranged in a parallel direction, partitions

make servant zones become an extensive part of the nearby vault and indicate a longitudinal navigation. After viewing a painting and turning around, visitors were likely to find the way to wander along servant partitions so as to view the next painting (Figure 5.28 and 5.30). If arranged in a crossing direction, partitions give visitors a lateral direction persuading them to navigate the adjacent gallery vault; and thus servant zones become a threshold of juxtaposing vaults (Figure 5.29 and 5.30). Kimbell inbetween servants' edging arrangements affect decision-making to navigate places.

Figure 5.28: A longitudinal navigation of the Kimbell inbetween dropped zone.



Figure 5.29: A lateral navigation of the Kimbell inbetween dropped zone.



Figure 5.30: Serial Sections of navigations and a visual diagram at the Kimbell inbetween domains between galleries. Above two sections and the lower diagram demonstrate that visitors tend to pause in inbetween realms that allow visual connections and orientations between vaults.

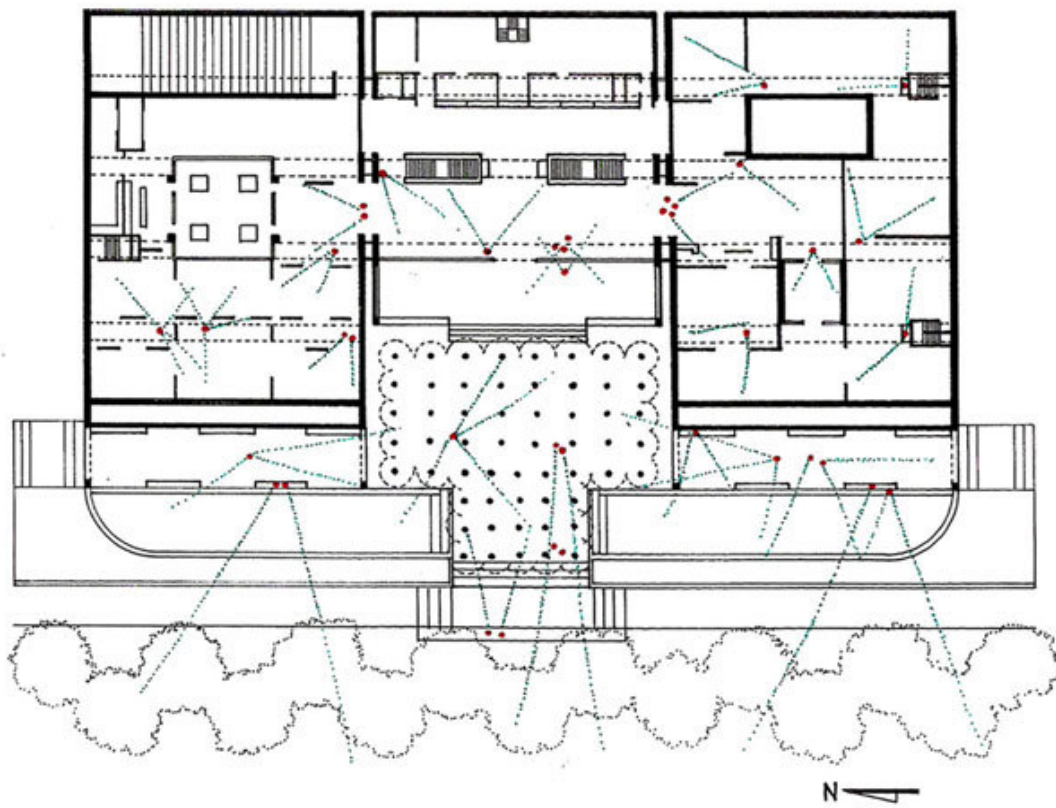
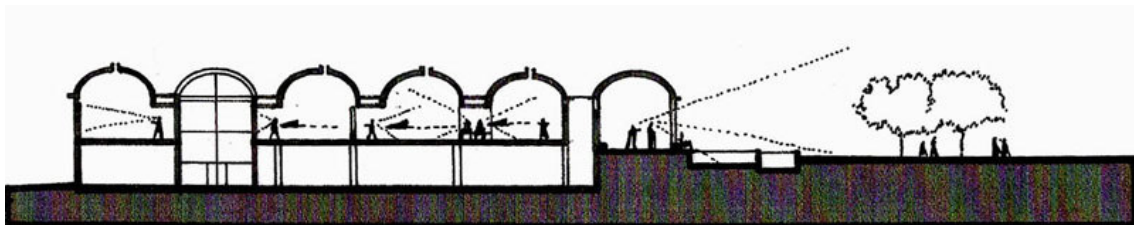
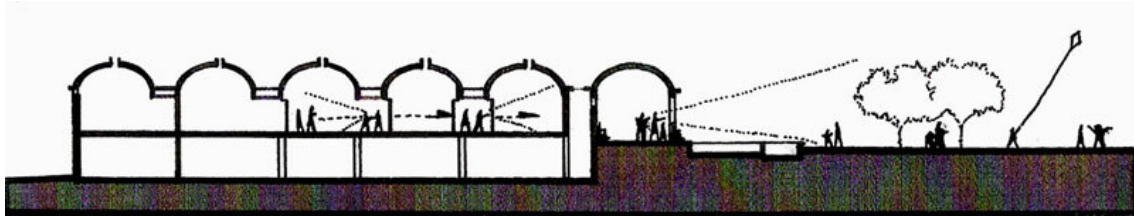
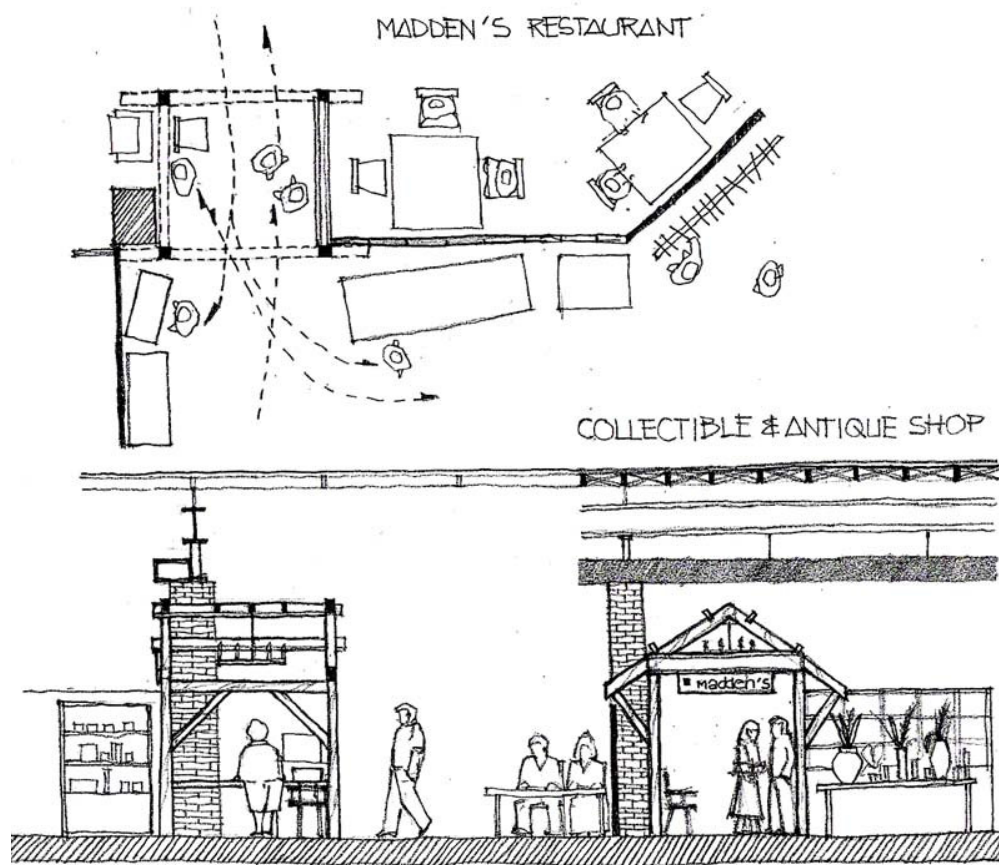




Figure 5.31: A pause and navigation diagram the Old Bryan Marketplace's inside gateway.



A threshold, an element that simultaneously makes divisions and connections, not only pilots a direction across it but also becomes a realm to navigate the environment or events in juxtaposing domains. The Old Bryan Marketplace's gateway is another exemplar that demonstrates itself as a point of reference. People or customers who were waiting for a table have paused in the pavilion gateway and visually explored the place, an atmosphere of the restaurant. Moreover, some have employed the gateway to rotate themselves for discovery between adjacent realms because the gateway offers vistas to both separate rooms of the restaurant. They walked from the collectible shop and paused at the gateway so that they could look around toward the individual sections of the restaurant to find their colleagues (Figure 5.31).

Figure 5.32: Bryan downtown Main Street's visual connection and navigation diagram. People tend to pause in the lower sidewalks nearby animate edges and concrete layers of extended thresholds. On the other hand, the upper sidewalks serve for spaces to move through; there are no tangible layers to invite people to pause in movement and orient themselves in the wide sidewalks.

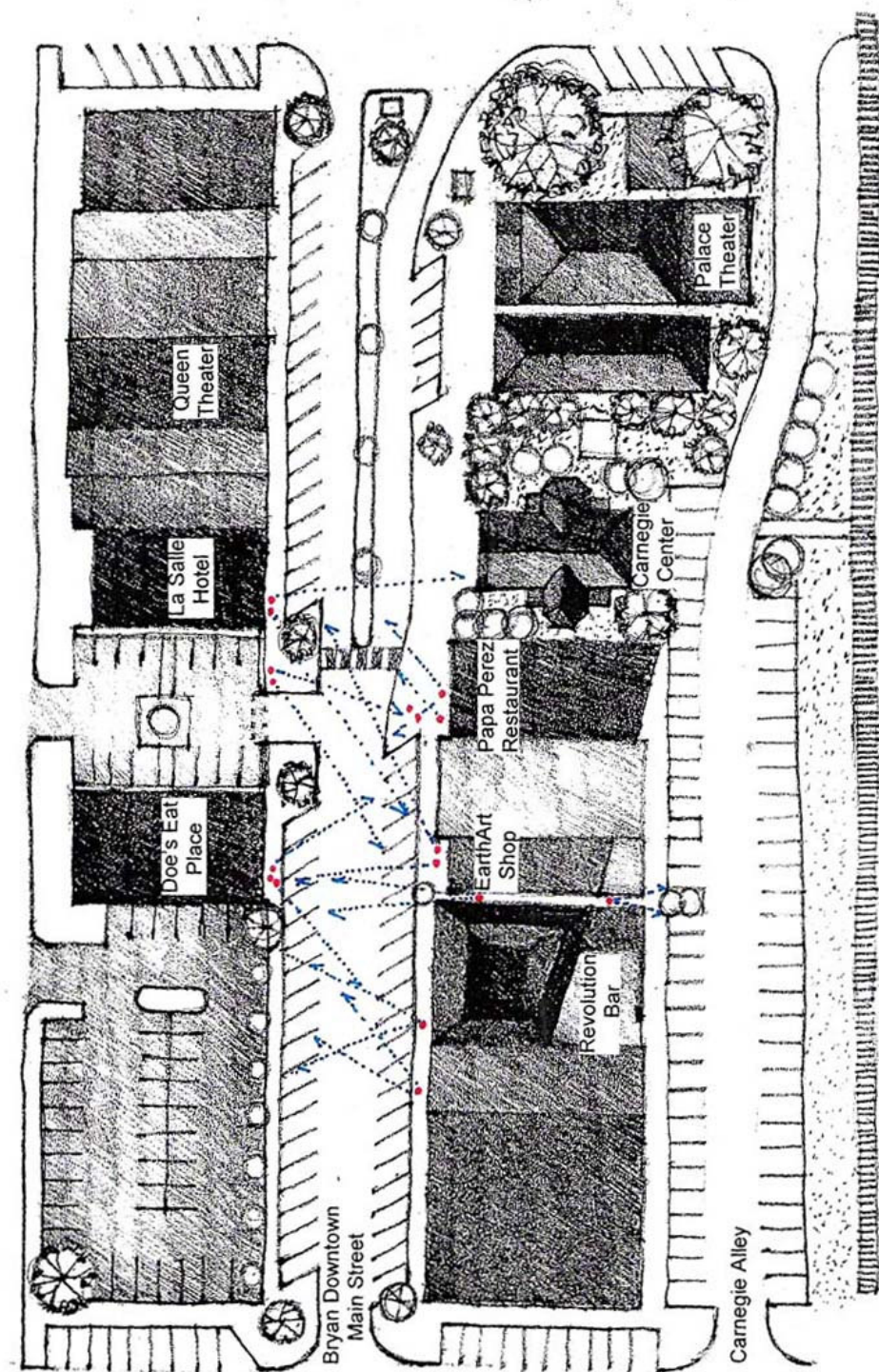




Figure 5.33: Navigation at the Papa Perez Restaurant's threshold.



What's more, a living urban street and sidewalks witness navigations at inbetween junctions. Because layers of places exist in the sidewalks, people find some places to pause and project themselves around the beyond domains, discovering and making a decision where to move forward. Inbetween junctions, in this sense, provide choices of places that allow people to pause for a moment and launch relationship to a diversity of nearby places through visual connections (Figure 5.32). For instance, at the Papa Perez Restaurant on Bryan downtown Main Street, after having meals and leaving the restaurant, people were inclined to form a group at the distinct threshold on the sidewalk and review enticing surroundings (Figure 5.33). The group was dispersed; some decided to cross the street to get drinks or desserts at the La Salle Hotel's Starbucks, other wandered to the EarthArt Shop to explore worldwide products, gifts, and decorations. A few decided to leave downtown. Not only do navigation pauses occur at the Papa Perez's threshold but also people are likely to locate themselves nearby other animate edges, display façades, and layers of extend thresholds in sidewalks to hang around and explore places. Edging impacts on interactive places of pauses, prospects and direction-finding on sidewalks exist in the lower Main Street: the EarthArt Shop (Figure 5.34), an outdoor porch of the La Salle (Figure 5.35), the Doe's Eat Place and aromatic tactile, fencing edges of La Salle Hotel. On the upper Main Street's sidewalks, in contrast, there are no identifiable layers and living edges on wide

sidewalks in which striders can hang around for a while and make orientations and navigations. Without active façades and layers, pedestrians have no interval places to pause and consider the next destination. Thus, the upper Main Street's sidewalks serve merely as paths for people to move through. Deprived of edging layers, no places to pause are proposed; no offering realms to explore neighboring domains are suggested in the wide sidewalks.

Figure 5.34: Pausing navigation in front of the EarthArt Shop.



Figure 5.35: Lingering and exploration at the La Salle Hotel's Starbucks porch.



Direction-finding positions in downtown Bryan sidewalks correspond to pauses nearby enticing façades and layers. In shifting from one place to another, people employ inbetween layers and junctions between places to pause as they are projecting themselves toward the places beyond. Inbetween junctions such as interval edging rooms and sidewalks not only function as passageways but also act as a place to prepare for spatial adaptations by giving a direction and an exploring opportunity. In this way, edges of place are related to an emergent place of orientation and navigations. If animate edges are introduced as concrete junctions, they become places that people tend to pause nearby those edges and navigate their further itineraries.

#### **4. An Overview of Embodied Presence of the Inbetweens**

To be perceived as a place, an environment in any scale has to be identified as if it presents itself a *body*. An inbetween place indeed is necessary to manifest its own distinct body of junctions. Establishing a body of junctions, the inbetween's edging boundaries play crucial roles of the embodied containment. *Animate and tactile edges in organized complexity* form a living inbetween place; on the other hand, dead or dull boundaries cause borders and the inbetween to be a lifeless space only serving for programmatic functions. If edges are unorganized and unwelcome, the inbetween becomes a left-over space, a realm for nobody to be inside.

With a sense of containment, inbetween layers propose spatial protectedness that is endowed with a secure and sheltered perception. Secure protectedness demonstrates a distinction of quality between a clear known place and environmental ambiguity. Exemplars that show the opposition between protected and unclear configurations lie in the EarthArt Alley, which we feel safe to walk along with patently environmental protections, and Palace Theater interstice, which we are unsure of an uninvited domain through which no one strides. Moreover, the inbetween containment creates a shelter that protects climatic conditions and allows us to be in place and participate in juxtaposing environments. Therefore, inbetween embodied domains can convey metaphorical and physical senses of protections.

With a seam of juxtapositions, the inbetween domain becomes a layer of neighboring domains or a space within spaces, that is, transitivity of the inbetween

embodied containment. In this way, as we inhabit an intimate unit of the inbetween containment occupied inside the larger realm, we also become part of the public, larger domain. Inbetween domains thus express a characteristic of public intimacy.

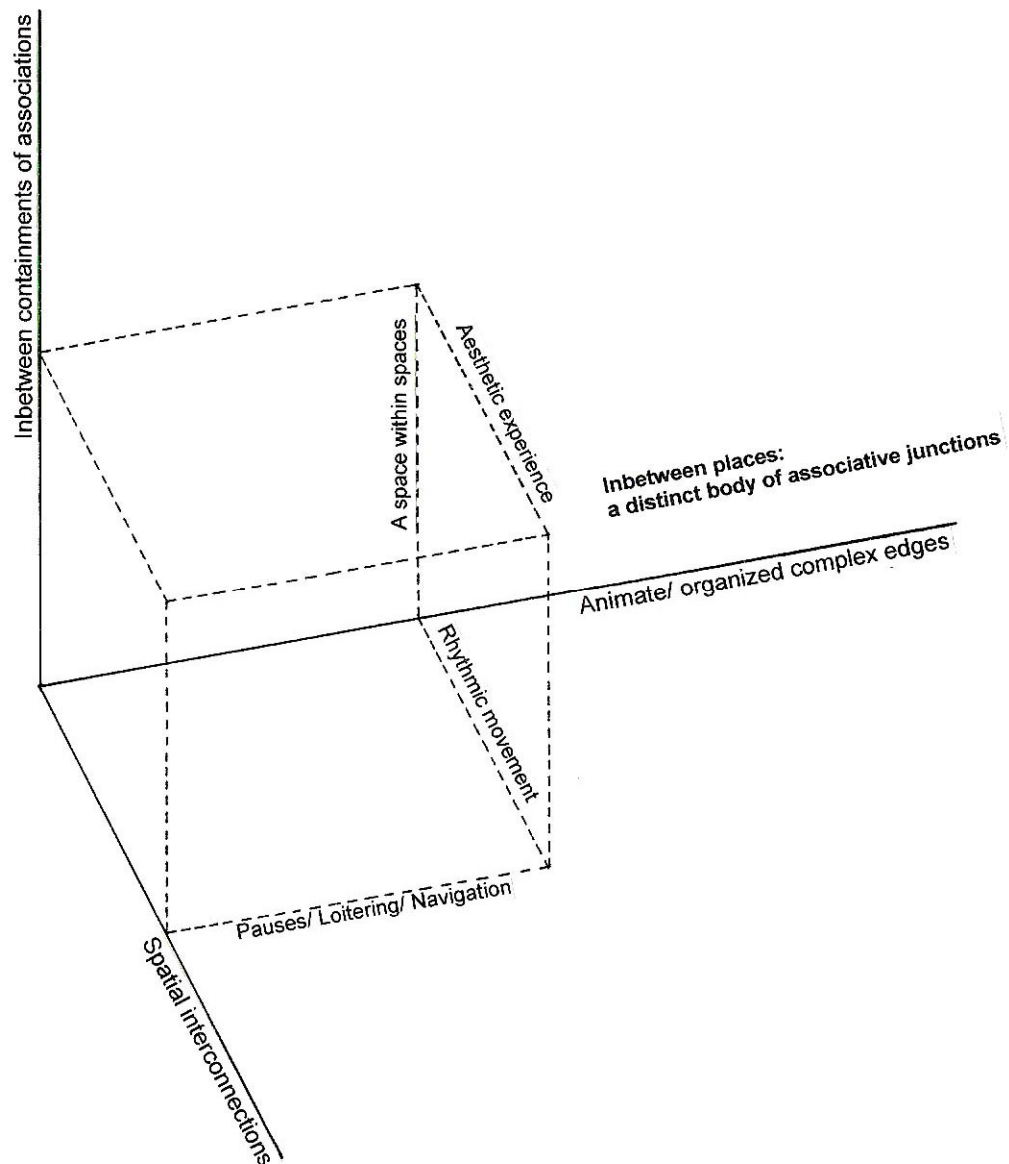
Other than the embodied containment, an inbetween place exhibits link schemas between places. The link embodied presence of inbetween domains lies not in merely simple circulations of paths but is to consider identifiable presence of clues that contributes to interconnections between neighboring places. Through an inbetween embodied place, given prospects toward adjacent domains are proposed. This is because an inbetween layer offers a frame of vistas which persuades people to move through it. As strolling in an inbetween layer, animate edges again impact on rhythms of itineraries by their enticement to pause or linger in a connective place. Pausing in layers between places brings about experiential sequences of approach or departure. Pausing experiences produce collective, sustainable meanings of a journey and prevent the whole experience of a path from monotony. Therefore, interval pauses establish a meaningfully perceptive process of the connective unity, that is, aesthetic experience through the inbetween rhythmic movements.

Pausing in a layer of domains offers people an opportunity to project themselves toward nearby places as a referential place for orientation and navigations. A pausing moment in an inbetween junction allows people to briefly explore nearby domains before moving forward. Progressions of itinerants in either longitudinal or lateral directions depend on inbetween edging configurations, presence of information, and decision-making. In this respect, an inbetween junction turns out to be a suggestive place that introduces connective navigations. An inbetween place of navigations and orientation-making is therefore congruent to animate boundaries that generate pausing moments.

Animate edges influence embodied presence of the inbetweens: containments, environmental links, and spatial orientations and projections. If a place holds embodied presence, an inbetween place arises from manifestation of its own containment of associations which is stimulated and formed by animate boundaries as peripheral, edging forces. Organized complex edges encourage people to interactively pause in inbetween containments, capable of generating rhythmic movement and aesthetic experience in place. Therefore, inbetween places, in an embodied realism stance, are

formed by the relationships between three critical constituents: edges of place, presence of inbetween containment, and spatial interconnections (Figure 5.36).

Figure 5.36: An analytical chart of the inbetween place according to an embodied realism stance.



Each place is not merely contained by its tangible, pronounced boundaries but conveys its complex symbol and environmental meaning, that is, “Significant Form” of place. If an inbetween domain is defined as a critical place of the associative layer, it must hold its own “Significant Form,” which we can experience through its environmental symbolic presence. Thus, the main inquiry of the next chapter’s examination will bear on what inbetween “Significant Forms” are and how inbetween places manifest their symbolic presence.

## 5. Notes

1. Frances Downing, *Image Schema*, Unpublished course manuscript in Embodiment of Place, Department of Architecture (College Station: Texas A&M University, 2004).
2. Ibid.
3. George Lakoff and Mark Johnson, *Philosophy in the Flesh: The Embodied Mind and Its Challenge to Western Thought* (New York: Basic Books, 1999), p. 34.
4. Donlyn Lyndon and Charles Moore, *Chambers For A Memory Palace* (Cambridge: MIT Press, 1994), p. 92.
5. Grant Hildebrand, *Origins of Architectural Pleasure* (Berkeley: University of California Press, 1999), pp. 51-52.
6. Ibid., p. 66.
7. Ibid., p. 67.
8. Donlyn Lyndon and Charles Moore, pp. 89-90.
9. John Dewey, *Art as Experience* (New York: Perigee Books, 1934), p. 46.
10. Ibid., p.36
11. Ibid., p. 47.
12. Ibid., p. 19.
13. Ibid., p. 56.
14. Ibid.

## CHAPTER VI

### PRESENCE OF INBETWEEN “SIGNIFICANT FORMS”

In two previous chapters, inbetween presences have been articulated as a form of an integral entity between place and the inbetween characteristics and that of an embodied entity that carries out its own body. In this chapter, an inbetween form will be examined in order to ascertain the presence of *inbetween* “Significant Forms.” In the architectural environment, “Significant Form” of place refers to a symbolic, presentational domain. A place expresses a symbolic realm that presents an atmosphere of the particular environment. If inbetween domains are endowed with the symbolic presence of associative, interval domains, they can grow to be *inbetween places: significant junctions and pauses clarifying differences of environmental juxtapositions*. Because of the presence of interrelating places of edges, inbetween “Significant Forms” can emerge.

With presence of a comprehensive living form, a place manifests “Significant Form,” through how a place is constructed and symbolically expressive, which we can experience its “vital import,”<sup>1</sup> meaningful importance of the living place. In fact, because we present in presentational forms of the edging intervals, we can experience “Significant Forms” of the inbetween places. “Vital imports” or meaningful potentials can emerge out of inbetween places due to the environmental presence of living intervals.

To have “Significant Forms,” inbetween places must sustain their *presentational forms of potential layers of juxtapositions*. “Significant Forms” of the inbetweens depend on how presentational the inbetween domains are constructed and thereby give rise to symbolic meanings as the whole. With presentational forms of juxtaposing layers, inbetween places can offer unique “Significant Forms” in their own right. Inbetween layers, due to environmental presence and juxtapositions, might result in significant pauses. In connection with pausing, inbetween places also express the qualities of sanctuary and public intimacy of a space within spaces, all of which lend to places of “refuge and prospects” and associations.

Inbetween places located in edges of neighboring domains allow people to observe and be part of activities and events taking place in juxtaposing places. Offering observant participations, inbetween layers of places are endowed with detached participations. Layers of intervals, the inbetweens propose the presence of distinctive entities that suggest spatial clarifications. Inbetween layers, in fact, strengthen characteristics of nearby environments, a manifestation of juxtapositions.

As the existence of intervals is proposed between places, a succession of places emerges. Through presence of inbetween junctions, expressive forms of spatial shifting are gradually articulated, leading to sequential-making. A rhythm of arrival and departure between domains builds up meaningful relationships that bond neighboring places. At the same time, inbetween junctions retain distinctions between their own and juxtaposing settings

Other than transitional realms, inbetween places enable spontaneous uses—arranged events, possession in movement, lingering on edges—if they are designed with concrete, defined domains of potentials. Without restrictions of functional permanence, inbetween layers can develop to be places for temporary events, a retreat from chaotic events occurring nearby, and hanging around in the boundary between places. Potential opportunities of inbetween places arise from characteristics of spatial clarity and expressive comfort zones that offer a living place on edging layers to comprehensively experience the whole places.

## 1. Significant Pauses

Inbetween “Significant Forms” will thus be raised when inbetween domains convey presentational forms of conjoining intervals that allow for sensibilities and possibilities of shelters. Inbetween conditions with presence define a manifestation of environmental juxtaposition as edges conjoin nearby places. If inbetween domains demonstrate *presence of intervals and juxtaposition demands*, they appeal as immediate pauses at edges of places. Appeals of edging junctions between places are articulated in Stephen Kaplan’s behavioral study in the “edge of the wood” as Hildebrand mentions an intrinsic nature of “the *seam of refuge and prospect* as the place of innate human choice.”<sup>2</sup> “It becomes clear that neither being out in the open nor being in the wood is favored. These opposing vectors would tend to place individual right at the forest edge.



Ecologists point out that such an area is the richest in terms of life forms; it is likely to be safest as well.”<sup>3</sup>

From the intrinsic characteristic of edges to pause, inbetween junctions present intimate shelters and extensive prospects; we being in the edge can observe environmental juxtapositions as getting protected. The quality of “refuge and prospect” introduced by Hildebrand becomes another expressive essence of the inbetweens that is requisite to a manifestation of juxtaposition between spatial distinctions. Thus, if inbetween layers suggest the juxtaposing presence of such edging settings, they seem to attract people for significant pauses of intervals.

### 1.1 Interval Pauses with Inbetween Presence

John Dewey suggests significance of pauses and intervals to reinforce meanings in an experience. “Because of continuous merging, there are no holes, mechanical junctions, and dead centers when we have *an experience*. There are pauses, places of rest, but they punctuate and define the quality of movement. They sum up what have been undergone and prevent its dissipation and idle evaporation. Continued acceleration is breathless and prevents parts from gaining distinction.”<sup>4</sup> Dewey’s pausing quality establishes a place of interval moments—a period that a prior undergoing is assimilated and the next is preparing. Each phase of experience thus carries meaning itself and is intensified by symbolic significance of intervals.

Interval pauses take place in the inbetween layer with definite palpability that creates suspending moves at arrival or departure. A unique layer that defines meanings of access and leaving lies in the Kimbell yaupon forecourt. The Kimbell yaupon threshold might be considered as a place as well as *an edging layer between places* that convey its distinctiveness, neither the inside nor the outside. It conjoins the museum and the site. The yaupon forecourt viewed from the park is a dense grove arising in the central axis, fronting the entrance and concealing the elevation. The gravel plateau of formal grid yaupons is elevated from the ground, and it is lower than the central recessed portico of the entry. Yaupon leaves almost touch our heads. This uniqueness of an overhead green plane creates a sense of shelter. The yaupon grove screens subdued sunlight falling on the gravel grains; this lighting quality differs from the brightness in prior domains—the distant park or aligned porticos—and the darkness

in the beyond portico. Prior to the entrance portico, our movements are aware of the acoustic perception of our footsteps on the loose gravel. These spatial qualities characterize the seam between two distinctive settings, with environmental presence that “seems attentive to *our* presence,” according to Benedikt.<sup>5</sup> Whenever visitors fully experience the presentational existence of an interval, they are likely to pause before moving forward (Figure 6.1).

Figure 6.1: Pausing under the Kimbell yaupon forecourt at arrival.



Interval pauses also happen in a vernacular form of the layer. Unselfconsciously created, an inside gateway of the Old Bryan Marketplace exhibits tangibility of an inbetween domain establishing a neighboring layer. The inside gateway, on the one hand, functions as a crossing passage; on the other hand, it symbolizes a threshold. It reveals a simple exposed form of a timber structure with decorative details, a well-constructed distinctive entity as a small room of joint. While every realm in the Old Bryan Marketplace is confined under high exposed structural ceilings, the inside threshold creates the lower setting of containment by a pavilion form as an idiosyncratic space within the larger domain. It is also highlighted by unique lighting from a round lantern hung with over-head timber structure. The Old Bryan Marketplace’s interior threshold, presenting itself as a pavilion form, manifests a

*contained- pocketed realm* that is possible for individuals, colleagues, or acquaintances from two settings to encounter each other. Even if the pavilion gateway does not provide a large room as the Kimbell yaupon forecourt, it is spacious enough for a few individuals to pause, stepping aside to make a conversation and wait for a table by not disturbing a circulation path.

Both the Kimbell yaupon forecourt and the Old Bryan Marketplace's interior threshold convey tangibility of an inbetween layer: the presence of interval containment of an interchangeable point between juxtaposing realms, despite different physical forms, sizes, process of making. The yaupon forecourt becomes sensible and contained by the gravel floor and the dense overhead plane of yaupons; so does the vernacular interior threshold by a defining pavilion that creates a dropped overhead level. This corresponds to Theil, Harrison, and Alden's concept of enclosure that the ceiling plane is more influential than any other elements in creating a sense of containment, mentioned by Hildebrand.<sup>6</sup> Here, we could begin to say that presence of inbetween domains is accomplished by creating containments of layers. A sense of containment of inbetween layers can be set up by tactile boundaries of a ground base and emphasized overhead planes or by a closure element. Lighting quality in the layers is also pertinent to strengthen characteristics that point out an intermediary containment different from its surroundings. These qualities of tactile containment help generate an interval shelter to pause. Possible to stay in place, it needs a space for a group or individuals to locate themselves without disturbing others. Inbetween layers for pauses, therefore, must provide *freely pocketed space(s)* available for temporary accommodation.

In contrast, the Kimbell aligned stairs are characterized as a tunnel of vertical circulation. These aligned stairs are almost invisible from the upper level because they are suppressed in an inbetween-servant zone and enveloped by travertine solid walls. According to Benedikt, with Kimbell stairs located in a servant zone, the main upper and servant lower floors seem disconnected; consequently, an emphasis on the upper level housing main functionalities of the museum is achieved. But, aligned stairs are deprived of a place to rest movement because opaque travertine walls control single-long-flight stairs, flowing up-down directions. There are no places for a pausing

moment in the Kimbell aligned stairs in which visitors can be recessed from the circulation (Figure 6.2).

A recessed, pausing place of inbetween layers refers to a *defined unit* in an inbetween network, not merely a blank void. For instance, downtown Bryan's Main Street and sidewalks are apparently separated in two zones: the lower and the upper, by a measure of pauses. In the lower zone, there are several defined and contained settings in sidewalks. Stimulating facades and window displays encourage striders to pause so as to appreciate building and environmental enticement and preview products, respectively. Outdoor porches and public benches on sidewalks create edges between the street and buildings, thereby persuading people to break up their itineraries into episodes. On the other hand, the upper Main Street illustrates wider sidewalks without tactile layers of animate facades and trees for sunshades. The upper Main Street's sidewalks serve only for pedestrian circulations.

Figure 6.2: Flowing without pausing of the Kimbell aligned stairs.



Pausing in an inbetween layer depends on tangible qualities of edging containment, especially overhead planes that identify a distinctive domain between adjacent places, regardless large or small layers. If inbetween settings are large, they need to establish small edging containments that define sub-domains and intimate realms appropriate to human scales for interval recesses. Being intimate is required for a human intuition, to seek a place for protection and open views of landscape and information as Hildebrand points out.<sup>7</sup> Inbetween domains that provide intimate pauses can enact places for refuges and associations.

## 1.2 A Place of Refuge and Associations

People pause at junctions of places because they are attracted by expressive qualities that inbetween domains offer. Inbetween settings within interval pauses can become a place of refuge if they demonstrate a sense of intimacy and characterize sanctuary domains. In this respect, inbetween places are essential to express themselves as *sub-domains of shelters* that people simultaneously can feel protected in and associative with juxtaposing realms as potential edges make prospects available. This refuge and associative quality of inbetween places corresponds to “prospect-refuge juxtapositions,” as Hildebrand proposes.<sup>8</sup> The “prospect-refuge” attribute of edges or seams exists in general demands where such junctions afford darker and secure places and from them we can view toward a bright prospect.<sup>9</sup> Inbetween domains, if manifesting their functionality as offering edges of a welcoming softly lit shelter and a view outward, characterize a place of refuge and associations.

The Kimbell yaupon forecourt and aligned porticos become clear instances of a place of refuge and associations in which inbetween domains symbolize shelters of sub-domains of protections and visual connections. The Kimbell yaupon entry is characterized by the shaded, dense, recessed, and contained domain. In such a setting, Hildebrand indicates that it supports the possibility for hiding from the public and for safety.<sup>10</sup> The solemn yaupon grove, which is formally constructed and comprised of fifty-two yaupons, not only subdues Texas bright sunlight into a soft lit plateau but also contain small protective shelters—according to the numbers of grid yaupons—within the whole grove, like a number of umbrellas in a street vendor marketplace. The Kimbell yaupon refuges do not exactly resemble vending umbrellas of street marketplace, but

both hold the similar structural form of defined sub-spaces within a larger containing domain. With the dense grove screening the sunlight, the quality of light inside the yaupon forecourt is softer and darker than the outside. When the soft lit quality incorporates with defined and protective shelters, the Kimbell yaupon forecourt absorbs visitors into the refuge. In addition, the Kimbell-forecourt containment conveys potentially associative links to neighboring domains, especially visual connections. It is not a limiting confinement but offers prospects. Pausing for sanctuary under yaupons allows visitors to look outward through yaupon trunks as natural columns. Sets of yaupon columns and overhead green groves establish the visual frames and punctuate the scene (Figure 6.3). Visitors who stand in different locations under the grove obtain different views because yaupon columns set up different frames of the vista, thereby affecting prospects.

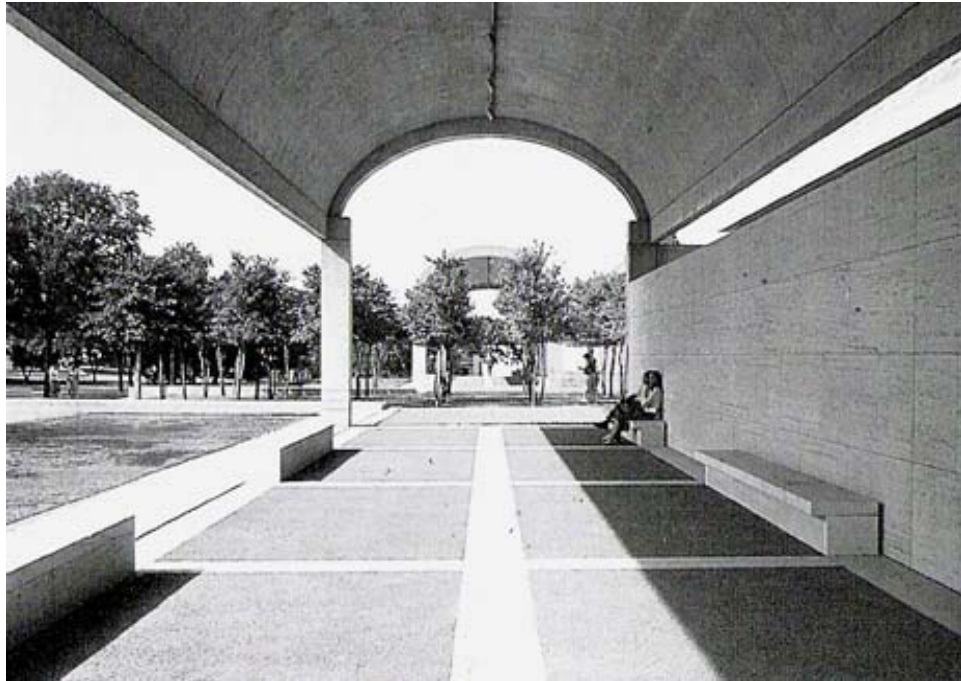
Figure 6.3: Yaupon trunks as natural columns punctuating and framing a view outward.



While the soft lit quality inside the yaupon forecourt is quite controlled during the day, the shaded zone inside the west aligned porticos is changeable and dependent on the sun orientation. In the morning, porticos are completely covered out of the sunlight; in the afternoon, they can be identified into bright and shaded zones. From an exemplar of the yaupon threshold, people tend to inhabit within protective, darker

zones. This is similar to the aligned porticos in which visitors usually locate themselves—by sitting on travertine benches adjacent to the ponds and leaning against the solid travertine walls—in the shaded and shielding zone as a refuge realm (Figure 6.4). The bright zone, in juxtaposition, presents a prospect field framed by a slender vault beam that gives visitors an extensive view of edging, tactile ponds, aligned trees, and the distant park. Thus, darker and brighter lit qualities illuminate two different zones of sanctuary and visual involvement, respectively.

Figure 6.4: Refuge inside the Kimbell aligned porticos offering an extensive prospect.  
(Source: Christian Norberg-Schulz, *Architecture: Presence, Language and Place* [Milano: Skira, 2000], p. 335.)



## 2. Detached Participations and Interactions

In addition to a facility of refuge, Kimbell aligned porticos encompass public interactions, contextual responses, and partial integrations with the neighboring domains. Without physical interruptions to nearby realms, aligned porticos enable people inhabiting within them to join presence of environments, surrounding atmosphere, and events. This



involvement is called *detached participations*, that is, a given “Significant Form” by *offering edging junctions* that reveal a place to share.

Pausing in shaded refuges of Kimbell porticos, people view outward through bright zones of prospects for something pleasant such as tactility of the ponds. They become engaged with events carrying on in the distant park: playing kites, playing balls, and making picnics. These interactions require the establishment of edging places passing-by the events and the *clearing of prospect* zones that enables penetrations so that potentials of juxtapositions and detached participations can occur from within the inbetweens. Kimbell aligned porticos are contained by solid walls on one side and fully opening on the other. They provide clear horizontal previews to environments: living ponds, climatic conditions, events in the park; and thus, visitors gradually get acclimatized with interactions to place and events. With 100-foot-long transitions for each one, the porticos offer adequacy of adaptations and revelation. Kimbell porticos not only direct visitors toward the yaupon-forecourt entry but also allow progressive contacts to the place beyond.

From both Kimbell exemplars, inbetween edging domains can make a choice of refuge available by featuring protective containments for intimate sanctuary. Also, inbetween refuges are attached to visual framed associations to juxtaposing domains. In this way, the opposing binary quality of light plays an important role to define a place of refuge-prospect: the darker or shaded zone for shelters and the brighter-connective zone. Shaded, darker and contained settings might be augmented by opaque overhead and wall planes. Such realms announce themselves protective retreats within the total inbetween domain where people can observe places but not be explicitly exposed and seen. In the opposite characteristic juxtaposition, bright and generous zones result in extensive vistas to explore. As inbetween places provide pausing shelters, they also draw people into cultivating connections to their neighbors.

Gradual revelation and involvement with approaches to juxtaposing domains also take place in a clear, definite, and elongated passageway such as the EarthArt Alley. The EarthArt adaptive interstice can be identified as an alley; on the other hand, the Palace Theater’s nearby space expresses in an ambiguous setting incapable of being categorized as a path. The EarthArt Alley with gates at both ends and inviting landscape provides an intermediary realm of access between Bryan downtown’s Main



Street and the Carnegie Alley and gives striders a clear preview and interactions on both sides. This enables an ongoing engagement and anticipation with partly revealed places from which striders have been moving through. In contrast, the Palace Theater leftover is partly covered by unclear vegetation that obstructs the view out and physically disturbs a passage realm. From a comparison of two alleys, inbetween environments need to articulate clearly defined and concrete place-forms to create directions and progressive interactions to juxtaposing domains.

Figure 6.5: The Kimbell entry dropped zone's clearing layer of participations. Edging transparency of prospects leads to connected participations and interactions with the nearby events.



When inbetween settings are located at boundaries between the inside and outside, edging transparency performs a crucial condition to develop detached participations between them. At the Kimbell west entrance, an inbetween servant declares a junction between the recessed portico threshold and the interior main hallway. The receptive inbetween servant is slightly different from the other repetitive-servant forms that are vertically defined by movable partitions for exhibitions. Instead of opaque partitions, it is bordered by the transparent glazing wall—in the full length of the vault and full height from floor to ceiling—on the side nearby the portico threshold. The

receptive servant, on the other side adjacent to the main hall, identifies its boundary by lined-up podiums of exhibiting statuettes which draw visitors into the junction. The transparent wall makes visitors viewing arts in the interior receptive junction possible for detached participations and vicarious experience with outside activities in the neighboring central portico (Figure 6.5). Transparent boundaries of the inbetweens perform as sharing mediums that give a clear prospect to people staying in interior junctions to adjoin to exterior places and events. Clearing edges at least on one side of inbetween containments result in visual connections and generate chances of overlapping events taking place in nearby realms.

Figure 6.6: Interactions with street scenes at the Papa Perez Restaurant's threshold.



Detached participations of the inbetweens can be observed in a public and urban street if sidewalks present themselves as livable layers to pause within the larger domain. By intrinsic characters of public services, a street and sidewalks lie in transitional and communal realms in which a variety of events—gathering, wandering, and exceptional occasions—can occur. In other words, a street and sidewalks turn out to be a stage of improvising performances. The arena of diverse actions such as meeting, lingering, and special events takes place in Bryan downtown Main Street and sidewalks, which allow for sharing interactions. Observing and detached participations

on Bryan Main Street's sidewalks emerge because sidewalks hold the nature of transitional zones, and especially provide definite settings for individuals to be simultaneously recessed from and overlapping with ongoing events. For instance, the Papa Perez Restaurant's threshold of a couple of receptive armchairs has been inserted as a defined, habitable layer within intermediary areas and the sidewalk. Aligned armchairs make a refuge available for waiting customers and present them to interact and share with the sidewalk events and street scenes without any invasion (Figure 6.6). Sidewalk participations are similar to a Gehl's observation of edges; ones tend to stay and hang around at transitional shelters: niches, colonnades, and thick facades, rather than to completely expose themselves in the open, public area. Staying or pausing in contained, intermediary domains allows people to be recessed from others and to observe and be part of juxtaposing realms, at the same time.<sup>11</sup> Conversely, if sidewalks are great blank voids like the upper Bryan Main Street, no one can find intimate places to occupy and join street events. Blank sidewalks become abstract and vague without contextual interactions.

### **3. Spatial reinforcements: Strengthening Definitions of Juxtaposing Domains**

Inbetween domains—that present themselves as concrete, defined layers as recognizable junctions between dominant domains—can create spatial reinforcements by maintaining divisions. They exist as distinct and neutral layers that help strengthen neighboring domains to be understood in their own inclusive forms. Inbetween layers, in this respect, must manifest edging forms of juxtaposing clarification.

Building walls not only border containments isolating interior spaces from the outside but also have an effect on the overall compositional appearance of the street. In an example of the downtown Bryan, several Historical street-facing facades characteristically delineate the Bryan downtown Main Street room serving for several local events in town (Figure 6.7). Downtown Bryan facades embody a diversity of building styles, proportions, materials and details, all of which indicate chronological periods and an identity of place (Figure 6.8). Such street facades illustrate inherent belonging to place to which they are obliged. By integration with tangible edges: green fences, additional thresholds, porches, and street sculptures, Main Street facades and

sidewalks establish edging layers of a particular place that strengthen the definition of the Main Street space.

Figure 6.7: A marching parade holding in the Bryan downtown Main Street room.  
(Source: Downtown Bryan, *Downtown Bryan*, <http://www.downtownbryan.com/gallery.shtml> [accessed 8 May 2007].)



Figure 6.8: The lower Main Street edge identifying the downtown Bryan sidewalks' characteristic. The brick masonry façade of the Howell Building, La Salle Hotel's green fences and the iron gateway, and the street sculpture help form the Main Street room and sidewalks.



Inbetween environments that can be identified as tangible layers within the space reinforce interior nearby realms. Two exemplars of Kimbell inbetween servants and Carnegies Center's arched partitions present patent interval layers that *frame* juxtaposing domains. If we consider the overall plans of the two buildings, the inbetween layers and neighboring, primary places are similar and barely distinguished in spatial differences. With vertical and sectional considerations, formal qualities of dominant settings are clearly enhanced by inbetween distinct layers. As shown in a Kahn's schematic sketch of the Kimbell Museum's cross section (Figure 6.9), dropped servant zones with seven-foot width demonstrate edging boundaries between cycloid vaults. Servant zones between galleries accompanying with exhibiting partitions develop definite sub-layers that frame vertical containments between nearby gallery volumes to be more comprehensible. These vertical frames also create a connective prospect and maintain the relationship between here-ness, there-ness, and a beyond (Figure 6.10). Like Kimbell servant zones, Carnegie Center's arched, load-bearing partitions generate an edging effect that clarifies different, adjacent settings of the main hall and reading rooms. Arched partitions by one-foot-wide announce themselves layers of assertive verticality, which a spatial division and connection are evidently made (Figure 6.11). They settle seams articulating a dialogue between autonomy and kinships, in which both juxtaposing realms are independent on their own forms and belonging to each other. From both Carnegie arched partitions and Kimbell servant zones, vertical manifestations of the inbetweens as presence of layers become important to retain sharing boundaries and strengthen environmental juxtapositions.

Figure 6.9: The Louis I. Kahn's the Kimbell Art Museum sketch of a cross section. The section shows spatial clarification of gallery vault spaces by means of iterative servant, edging zones. (Source: Robert McCarter, Louis I. Kahn [New York: Phaidon, 2005], p. 340.)

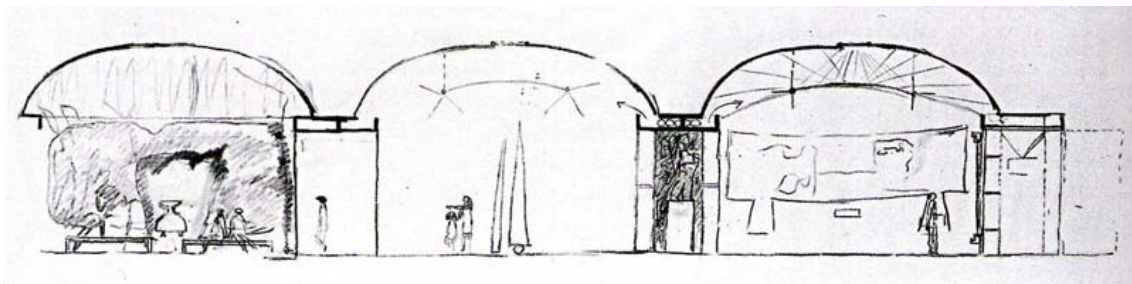


Figure 6.10: A Kimbell servant dropped zone strengthening adjacent galleries. It conveys an interval entity of a seven-foot-wide room.



Figure 6.11: The Carnegie Center's arched layers that frame the main hall and reading rooms.



Whether inbetween layers strengthen the outside or inside settings expresses common configurations of the vertical presence. The vertical tangibility of inbetween domains build up boundaries—characteristic facades, palpable street edges and



sidewalks, interval junctions, and partitions. These boundaries facilitate containments of nearby spaces.

#### **4. Spatial Clarification and Sequences of Places**

To move from one place to another will suggest spatial clarification and sequence through which an inbetween domain performs as a place as an edging, interval layer between places. An embodiment of a couple of congruent functionalities being a place and boundary leads the inbetweens to delineate *manifestations of juxtapositions*.

In this sense, an inbetween domain cannot be considered as a contained and isolated place, but a tangible place which interrelates to nearby realms. An inbetween, edging layer articulates environmental differences between two or more nearby places, thereby establishing sequences of spatial relations between places.

##### **4.1 Clarifying and Contrasting Layers of Places**

The Kimbell Art Museum encompasses several layers of the inbetweens, each of which conveys its distinctive place-form that introduces spatial differences—hereness, thereness, and a beyond. Progressive itineraries are developed through a series of these inbetween layers of places that demonstrate the quality of clarifying and contrasting junctions between primary, nearby places. By clarifying contrasts, the Kimbell aligned porticos and the yaupon threshold establish spatial experience of differences between juxtapositions.

To enter the museum from aligned porticos, visitors passing through the outdoor sunken sculpture gardens realize solid modules of the interior spaces and a contrasting repetitive form: the light and accessible porticos. As an interior open to connect with environments and walk along, porticos with shady, bright, and high geometrical volumes present a direction toward the darker, dense, and low grove of the yaupon forecourt. By environmental contrasts, porticos break up the prospect and traveling route into three layers, the outside where visitors are walking, the porticos themselves, and the yaupon forecourt beyond (Figure 6.12). They set up an intermediary place connected to surroundings and their location that encourages visitors to be increasingly engaged with the environmental presence and place from within intervals of porticos. Emerging out of an offering domain of the Kimbell porticos supplemented with edges of cascading water

into the yaupon forecourt, visitors can experience spatial clarifications and differences: the explicitly outside, an interval of involvement and direction, and the formal yaupon grove.

Figure 6.12: Establishing spatial sequence of the prospect by the Kimbell porticos.  
(Source: Michael Brawne, "Louis I. Kahn: Kimbell Art Museum" in *Twentieth-Century Museum I*, ed. James Russell [New York: Phaidon Press, 1999].)



With an approach from the park or porticos, another contrasting layer lies ahead, the main threshold: the contained, dense canopy of yaupon forecourt and recessed portico. This overlapping entry—the natural and the built—results in a vital contrasting form compared to prior places either the park or aligned porticos. The park is vast open and the vaults are high, light, and emptiness. On the other hand, the yaupon grove is low, dense, and settled and the recessed portico is darker than marginal porticos. The grove makes darkness and softness above and below us with low leaves and the gravel plateau crunching underfoot. In contrast, the park witnesses in the bright sunlight and the vaults create hardness below and above with smooth concrete structure. Within the solemn grove and gravel, visitors are connected in impeding transition before re-



emergence into the central portico (Figure 6.13). Under the darker, more interior, recessed portico that is enclosed by the grove, “one is already in,”<sup>12</sup> as inhabiting at an arrival. The presence of the Kimbell threshold establishing tangible layers allows movement and the vista to be divided in many events leading to experience of sequences of transition prior to the center of the galleries.

Both the Kimbell aligned porticos and the yaupon threshold demonstrate the intricate places of sequential-making, a means of access and departure: the living form of transitional threshold sets up a scale of place. Their forms of clarification and contrast make us realize interval places of edges and manifestations of spatial differences and relationships, at the same time.

Figure 6.13: A contrasting layer of the Kimbell dense, low yaupon forecourt compared to the open park and high porticos.  
(Source: David Brownlee and David De Long, *Louis I. Kahn: In the Realm of Architecture*, [New York: Rizzoli, 2005], pp. 268-269.)



Figure 6.14: An ended prospect within the Kimbell aligned stair.



On the other hand, by an approach from the lower level floor, a sequence of spatial-relation between two levels cannot be initiated through double-aligned stairs. As previously articulated, the double stairs placed inside the servant zone are successful to emphasize the upper floor housing main functions of the museum and separate two different levels, but these stairs fail to make the connective vista. In terms of sequential-making consideration, the inbetweens not only manifest contrasting layer between juxtapositions but also serve as intermediary settings for a mode of a division and connection. These stairs are contained inside the seven-foot servant zone and by travertine walls, and the upper landing is adjacent to a blank wall in order to make sure that the vistas are enclosed and terminated inside the servant containment—aligned stairs (Figure 6.14). With isolated confinements inside the servant zone, aligned stairs detach visual link between the upper and lower levels. Thus, the Kimbell aligned stairs are merely limited to functionally obligatory means as circulation shafts, deprived of significant experience of visual sequences and associative prospects.

#### 4.2 Dividing Prospects by Inbetween Containment of Subdivisions

Unlike aligned stairs in a vertical direction, Kimbell servant zones in horizontal direction as a sharing, accessible seam between adjacent galleries create sudden contrasting layers that make an impact to sequential prospects. Because of dropped ceilings and partly containing partitions, these servant zones form another distinctive place of the inbetween possession, where the brightness is quite less than nearby vaults. Set apart from and connected to dominant galleries, inbetween servants accomplish a sequence of revelations; a series of the prospects are categorized into different scenes: the vault we are in, an inbetween-servant zone, and a vault beyond (Figure 6.15). Kimbell servant zones divide a succession of perceptual repetitive scenes between galleries and their junction, that is, a *sub-contained layer within the whole*.

Figure 6.15: A division of the prospect by the Kimbell inbetween zone. The dropped aluminum ceiling complementing with containing partitions clarifies a contained, servant zone and sequence between galleries.



An inbetween contained layer within the main space enables spatial clarifications and a sequence of juxtapositions. The Old Bryan Marketplace's interior gateway presents itself a contained form of a defined unit within the whole place. As a

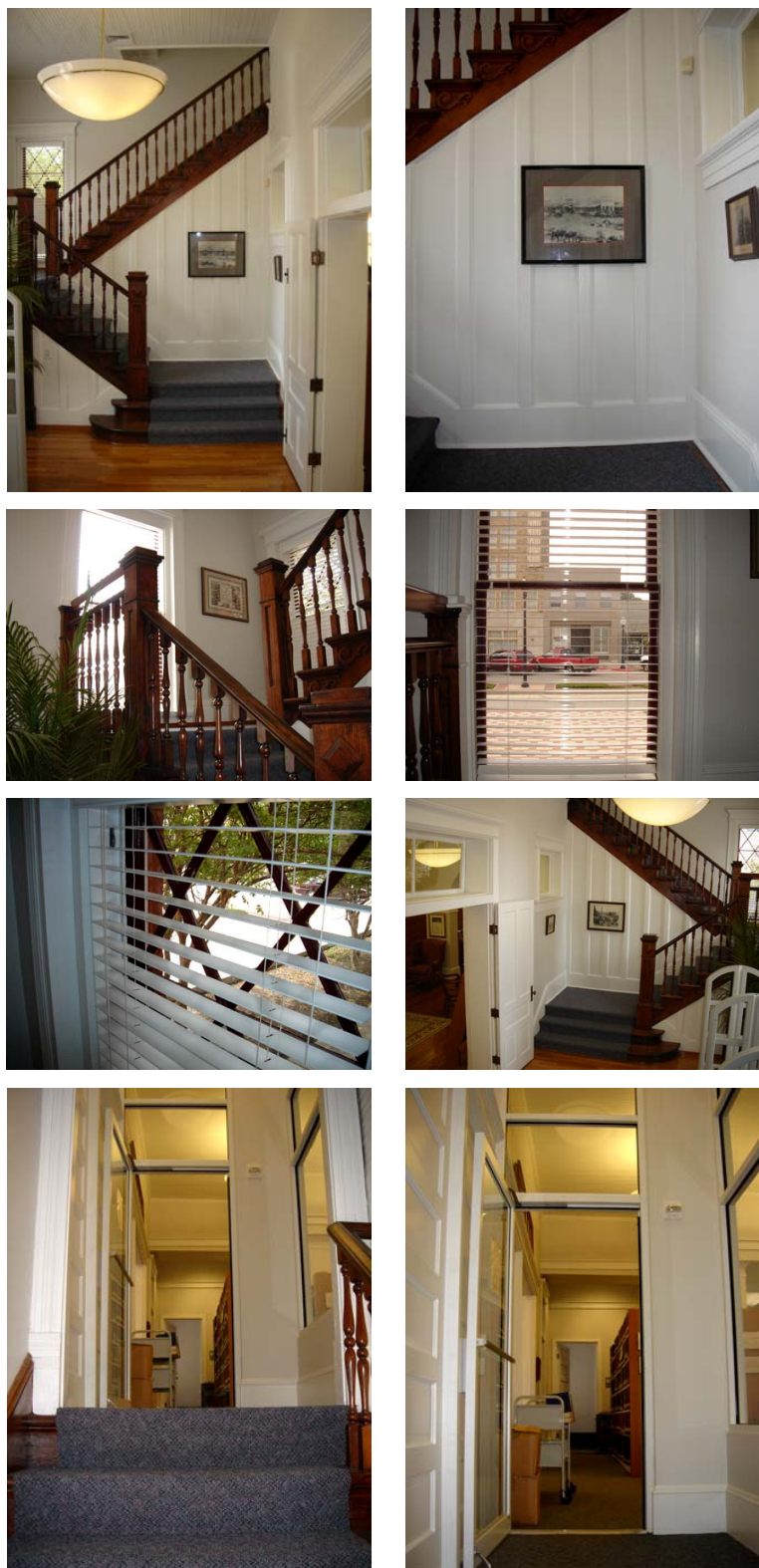
connective seam overlapping between two different, functional realms of the dinning place of the Madden and the collectible shop, the gateway provides a single element of separation and belonging. Its inordinate height and composition intensifies the total visual effect,<sup>13</sup> establishing the successive vista of different settings into layers of places. It sets up a dialogue between a series of spatial clarifications and a visual focus and links.

### **4.3 Moving-through Inbetween Place with Connectedness**

A sequence of spatial-relations can be experienced as we are moving through a vertical inbetween domain that gradually reveals dramatic discovery, connection, and the nearby place. Carnegie Center's aligned stairs are accommodated in the main foyer; they demonstrate themselves as upright structures, within the whole space, with two landings to connect to the second storey. Each landing provides a place to pause to explore historical photographs hung against the walls and connect with the context. In the second landing, windows give us the views out to the Main Street and the nearby courtyard. When walking up to the upper floor, we can receive the whole scene of the entrance hall and realize that we are in the stair and the foyer, at the same time. The view of the second floor gradually appears; meanwhile, a scene of the hall is steadily erased from our eyes (Figure 6.16). Emerging out of the Carnegie Center's stairs, we have experienced a sequential shifting from the main entrance hall into the upper level through concrete, vertical junctions. They are inbetween places that present us to connect with their substantial content, context, location, and the place beyond, that is, "Significant Form" of a sequential-making.

To initiate a sequence between places, inbetween domains—either vertical or horizontal orientations—must announce themselves interrelating places to the context, concrete entities of connection. Inbetween places not only functionally link between different realms nearby and in level changes but also serve as distinct, connective layers for offering a division of the prospect into defined layers of places. Such potential junctions enable us to experience the contextual response and be engaged with a place as we are moving through. Spatial sequences manifest juxtaposing differences by means of connective and concrete inbetween places.

Figure 6.16: Sequential scenes in Carnegie Center's stairs.





## 5. Spontaneous Uses

Rather than lateral and vertical movement, inbetween domains can allow many events to take place if they articulate suggestive, living places for choices to occupy between juxtaposition. They establish potentials of spacious clarity, visual intricacy, and subtle intimacy, each of which results from presence of inbetween shelters. The presence of *inbetween clarity* is similar to the other meaning of Benedikt's term "emptiness," which is a *state of interval* filled with pervasive potentials that draw us "to enter and dwell there"<sup>14</sup> and "offering opportunities rather than giving direction."<sup>15</sup> Inbetween clarity leads us to inhabit interval places, thereby responding to their contexts. Contextual response and juxtaposition develops the inbetweens to be definite, concrete places of choices. Inbetween places can offer potentials to serve for formal gatherings and individual uses: possession in movement,<sup>16</sup> lingering in an edge of place and retreats from chaotic events.

### 5.1 Spacious Clarity

To accommodate events other than a place to shift between domains, inbetween realms need to manifest spacious clarity in which people can identify what those places are offering. In other words, spacious clarity of the inbetween does not mean abstract, empty, and open space but refers to a concrete, potential, and enclosed shelter of an interval.

An offering inbetween place with potentials suggests a definite and protective domain where prospective events either formal or informal can be filled within it. The Kimbell recessed entry portico, for instance, introduces a characteristic domain of a point of arrival; it is neither the inside nor outside. It is not merely a repetitive module of the cycloid volume but illustrates the principle of shelter that forms a room to inhabit. The recessed portico's quality is clearly defined by a vault-form and protected by the nearby yaupon grove, becoming a definite, shady, enclosed domain. The identifiable clarity of the Kimbell entry portico therefore gives a potential place to the intermediary realm, a receptive room for arranged events related to the exhibition and museum's activities to entertain the community.

## 5.2 Possession in Movement

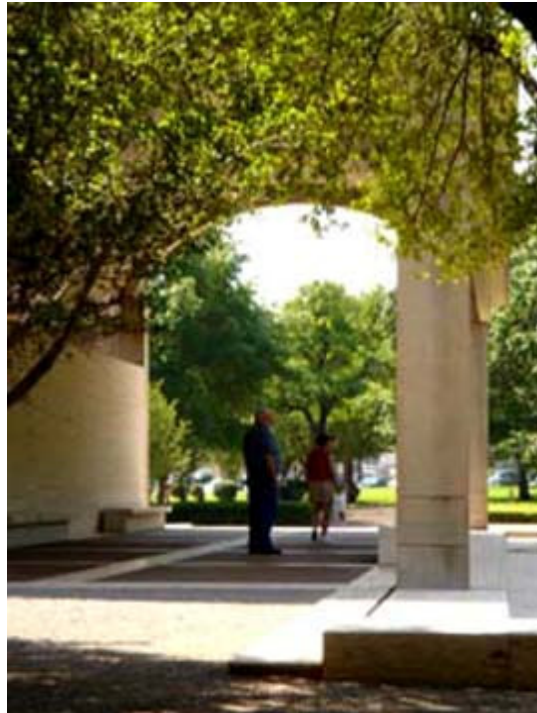
Inbetween settings in any scale—architectural and urban, or private and public—mainly act as realms of transition for moving through from one place into another. However, inbetween places offer choices to possess rather than fluid continuity because they articulate an edging domain of contextual engagement as Carnegie Center's aligned stairs draw us to attach to their location. Thus, as we are moving through inbetween domains, we progressively become involved with the environments: the site, sound, smell, thermal touch, and texture of events. Environmental response of the connected junctions develops inbetween domains to become a place of possession in movement.

As transitional walkways, the Kimbell west aligned porticos are marginal parts of the whole. These porticos manifest themselves differently than inbetween servant zones whose forms are presence marking places. The open porticos acquire their presence by gathering the principles of order and referring them to the contexts: light, shadow, air, water sound in the ponds and events in the park, all of which are the environmental presence in which we dwell. The principles of Kimbell porticos—organized order, structure, and shelter—create spatial clarity attracting us to inhabit them and ambient environments. With their forms of clarity and immediate connectedness with the environmental presence, porticos generate the process of gradual involvement and encourage an opportunity for pause while visitors are strolling along (Figure 6.17). Porticos maintain living forms through their potentials of connectedness, clarity, and shelter which leads to a place providing for a pause. Due to a well-defined quality, Kimbell aligned porticos build up a precinct of possession and movement, at the same time. As an act of strolling sustains dynamic shifting and movement, pausing determines a form of possession in place.

Possession in movement also occurs in an urban inbetween realm of the street and sidewalks that is enlivened by street edges. When the street as well as its sidewalks comes to the inbetween examination, it cannot be considered as a separable area for movement but needs to be understood as a contained domain defined by its boundaries: building fronts, porches, display previews, and streetscape. Street edges form vivacious layers, boundaries between the enclosed and open realms that people interact with them as striding along sidewalks. Street edges help identify a public place

to possess in outdoors. According Andrew and Japha, “The more public a place—the more the fronts of the buildings need to be play a role of defining and articulating.”<sup>17</sup>

Figure 6.17: Possession in movement in the Kimbell aligned portico.



For Bryan downtown Main Street, especially in the lower zone, street edges comprise a variation of facades of identity, terraces, and pausing spots on sidewalks. The Carnegie Center’s portico of the Greek Revival style entices downtown visitors to have a look at the national and state historical place in town. Commercial display windows such as the EarthArt shop and Doe’s Eat Place invite striders to preview products, a dinning menu and activities, respectively. Outside porches of the Papa Perez Restaurant and La Salle Hotel suggest a place to observe street events. La Salle Hotel’s jasmine fences attract people to examine aromatic sensation. Conversely, in the upper zone of the Main Street, wide and bland sidewalks without defined layers incorporating activated edges merely become spaces to walk through, transitional



realms for no one to occupy. These operating street edging elements have an impact on movement that possesses the street rather than continuously walk through it. Accommodating and living street edges make a street full of life. As Alexander proposes, “Streets should be for staying in and not just for moving through, the way they are today.”<sup>18</sup>

### 5.3 Linger in a Boundary between Places: Experiencing the Whole

Living edges not only lie in elements forming and containing a place but also announce themselves as places as junctions. Some inbetween domains suggest pleasant and serene places to hang around in a boundary of places. Boundaries between places develop preferred places for staying because the placement at the edge offers chances to observe the entire environment, according to Gehl’s observation.<sup>19</sup>

Figure 6.18: Loitering in a living edging junction of the Kimbell yaupon forecourt.



The Kimbell yaupon forecourt and aligned porticos are successful instances in which inbetween places encourage people to linger in transitional zones. While both convey different spatial configurations, they have the underlying quality of *comfortable shelters at junctions*. The yaupon forecourt contains a number of enclosed, pocketed spaces: aligned porticos offer an open, clear realm of “Silence,” according to Kahn’s

term.<sup>20</sup> The dense forecourt allows visitors to hide in the wood and observe places: aligned porticos with edging ponds give people a place of extensive clarity. Both share the view of a green meadow of the park. According to Hildebrand, the shady grove, gently flowing water, and meadow are pleasurable settings with a sense of comfort.<sup>21</sup> Because of the shady and protective enclosure, the yaupon grove persuades several visitors who are going to leave the museum by strolling through the forecourt to pause by sitting on travertine edging benches to appreciate the environments, living ponds, and the views out toward the park (Figure 6.18). Others enjoy interplaying with smooth water in the ponds. Porticos with water edges, clarity, silence, and the prospect can turn into a tranquil place for people to withdraw themselves from active events, to relax from arts demanding contemplation, and to clear the mind (Figure 6.19). The Kimbell yaupon forecourt and aligned porticos, therefore, develop connective and peaceful places on edges for lingering and retreat from chaotic events.

Figure 6.19: Relaxation in the Kimbell aligned portico.



Other than transitions, inbetween places offer us the presence of connective experience between places as we are pausing and inhabit them. According to Doshi, “People have profound spatial experience on the route from one place to another or at the boundary between places.”<sup>22</sup> Inbetween places can create such vital experience of the environment because they offer essential precincts of movement and pauses in a junction. If an inbetween place simultaneously presents itself as a vital domain of shifting places and an abundant layer of juxtapositions, it can perform as a significant place to settle and generate meaningful experience between neighboring settings.

## 6. An Overview of Inbetween “Significant Forms”

If “Significant Form” of place derives from sustainability of the environmental presence of a living domain, inbetween “Significant Forms” emerge out of manifestations of *intermediary places as vital as layers of neighboring interactions*: separations and connections and parts and the whole. In other words, inbetween “Significant Forms” can only express through inbetween place-forms of the sensible and tangible relationship between different realms. In contrast, “Significant Form” cannot be introduced by inbetween spaces of linear moving channels and left-over spaces of unidentifiable scales and functionality, both of which are deprived of concrete, definite layers of meaningful links. For “Significant Forms,” inbetween places must suggest living interval domains for possessions in junctions and associations with environmental juxtapositions. From symbolic presentational forms of interval domains, inbetween “Significant Forms” emerge as the following:

1. Interval pauses and a place of refuge and associations
2. Detached participations
3. Spatial reinforcement strengthening nearby realms
4. Spatial clarification creating sequential-making between places.
5. Spontaneous uses: spacious clarity, possession in movement, and lingering on edges.

Inbetween places convey the common ground of the environmental presence: sensible tangibility and texture as other places do. However, inbetween places might be different than others because the presence of inbetween places invites us for significant pauses as we *present in interval domains* between different places. Interval pauses contribute each place through which we have moved to sustain its meaning. To be a place of temporary accommodation, inbetween places have to introduce contained layers or shelters that are enlivened by their edges. On the other hand, inbetween spaces and left-over realms lack living, containing, and sub-dividing edges allowing people to be recessed while they are in spatial transition. With protection, intimacy and a prospect, inbetween layers announce themselves as sanctuary domains providing us with a place of refuge and associations. Inbetween refuges are augmented by a shady sub-domain of shelters and a bright, open zone offering the sight outward. Combining such juxtaposing different zones, inbetween places articulate protective refuges as well as contextual interactions where people can place themselves in and observe places but not be explicitly exposed and seen.

Detached participations of inbetween places are mandatory to create connective, defined domains in or nearby transitional zones in which people can gradually become involved with neighboring settings. If inbetween settings such as the Kimbell aligned stairs are fully enveloped without juxtaposing connections and a place to be recessed, “Significant Form” of detached participations cannot arise from inbetween spaces. Definite, associative inbetween domains in juxtapositions offer places for refuges or retreats and sharing. Interior inbetween junctions between the inside and the outside must have a transparent edge to provide a prospect for visual links to contexts. With contextual engagement and participations, inbetween edging domains turn out to be concrete, offering places which draw neighboring places to be substantially bonded.

Bonding as much as dividing, inbetween places retain spatial reinforcement between differences, strengthening adjacent realms. To manifest significance of spatial clarification, inbetween places must act as well-defined layers that *frame* definition of neighboring settings. In this way, concrete inbetween layers are essential to present vertical tangibility: building facades, edging rooms, and identifiable partitions. To design the inbetweens to reinforce adjacent rooms can not only concentrate on planning

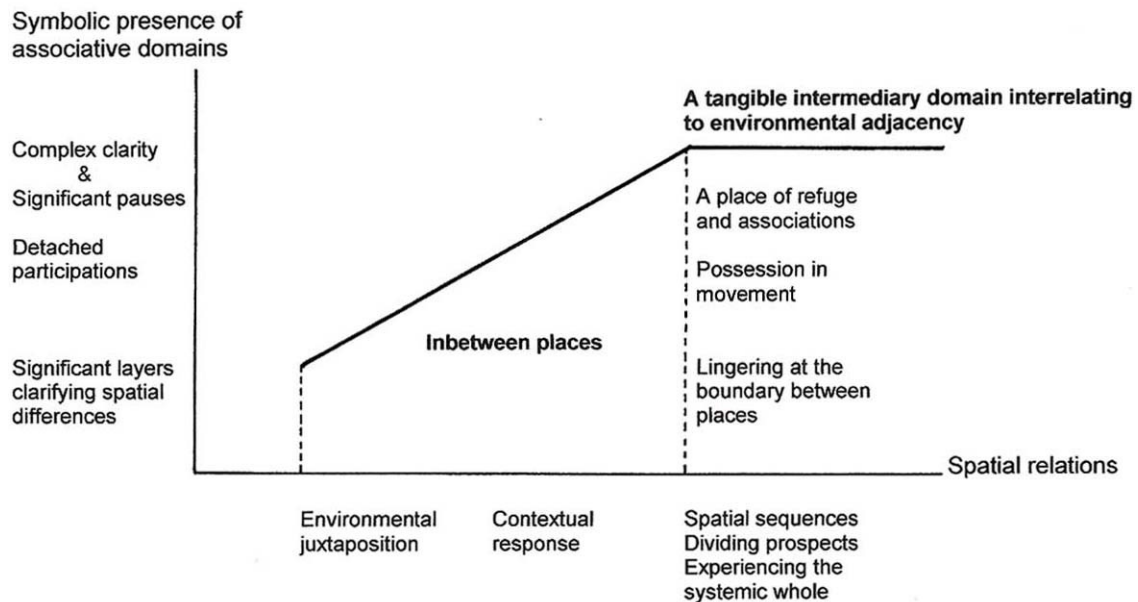
layouts but also consider section schemes to create palpable framing edges. Vertical manifestations of inbetween layers become important edges to maintain sharing boundaries and strengthen juxtaposing domains. These boundaries facilitate inclusive containments between nearby realms. The inbetweens' vertical presence establishes junctions articulating a dialogue between autonomy and kinship, in which both juxtaposing realms are dependent on their own forms and belonging to each other.

Due to simultaneously making cohesion as well as separation between neighboring settings, inbetween places can create spatial sequences and demonstrations of differences between places. Sequential-making brings about a series of progressive itinerary through inbetween manifestations of an identifiable, contained interval within the primary domains. In other words, inbetween domains—either vertical or horizontal orientations—must announce themselves as places of tangible layers of connections. Inbetween places not only functionally link neighboring settings but also serve as distinct junctions for dividing the prospect into layers of places. By performing recognitions of potential junctions offering visual connection, inbetween places indicate three different domains: here-ness, there-ness, and a beyond. On the other hand, inbetween spaces such as the enclosed, Kimbell aligned stairs provide merely functional circulation, not giving complex dimensions of links. In addition, wide sidewalks of the upper Bryan downtown Main Street just have been concentrated on pavements or base planes without the establishment of tangible subdivided layers on the sidewalks between the buildings and the Main Street. “Significant Form” of spatial sequences presents spatial clarification between environmental juxtaposition by means of concrete and connective inbetween places.

Inbetween places, because of their spatial clarity and definition, are possible to be filled with opportunities and events other than transitional movement. Inbetween clarity entices us to occupy a boundary between places leading to respond to the context. Contextual and juxtaposing responses contribute the inbetweens to be definite, concrete places. With definite clarity interacting with contexts, inbetween places become a domain of choices offering potentials and a sense of pleasant comfort to serve as arenas of arranged gatherings, possession in movement, and lingering on edges. Being on junctions between places suggests us to meaningfully experience the whole.

Therefore, inbetween “Significant Forms” arise from the presence of the inbetween place-forms of associative domains. In other words, inbetween places manifest symbols of significant layers, junctions, and boundaries between places that bring about environmental relations (Figure 6.20). The more inbetween symbolic presence of clarifying and subtle layers between places is, the more complex environmental connections and well-defined inbetween places evolve. Inbetween places articulate “Significant Forms” of the relationships between adjacent realms by means of offering domains for pauses, participations, and associations, thereby generating the experiential bonds between here-ness and there-ness in our itineraries.

Figure 6.20: An analytical diagram of the inbetween place according to a neo-structuralism stance.



From a neo-structuralism standpoint, inbetween places express symbolic presence of intricate environmental interactions. However, inbetween places are more complex than manifestations of edging junctions' symbols and meanings. Inbetween places encompass the dynamic relationships between people, activities, and

embodiments in places. To draw a conclusion of the inbetween places' essence, it needs to ascertain the common ground of inbetween places from three perspectives toward place: phenomenology, embodied realism, and neo-structuralism. Thus, the next chapter will assess the inbetween places' essence, that is, distinguishable from inbetween placeless-ness.

## 7. Notes

1. Susanne Langer, *Feeling and Form: A Theory of Art Developed from Philosophy in a New Key* (New York: Charles Scribner's Sons, 1953), pp. 32.
2. Grant Hildebrand, *Origins of Architectural Pleasure* (Berkeley: University of California Press, 1999), p. 27.
3. Ibid. Stephen Kaplan quoted.
4. John Dewey, *Art as Experience* (New York: Perigee Books, 1934), p. 36.
5. Michael Benedikt, *For an Architecture of Reality* (New York: Lumen Books, 1987), p. 36.
6. Philip Theil, Ean Harrison, and Richard Alden as quoted in Grant Hildebrand, p. 32.
7. Ibid., pp. 21-22.
8. Ibid., p. 26.
9. Ibid., pp. 25-27.
10. Ibid., p. 22.
11. Jan Gehl, *Life between Buildings: Using Public Space* (New York: Van Nostrand Reinhold, 1987), p. 151.
12. Michael Benedikt, *Deconstructing the Kimbell: An Essay on Meaning and Architecture* (New York: SITE/ Lumen Books, 1991), pp. 84-85.
13. See Gordon Cullen, *The Concise Townscape* (London: Architectural Press, 1996), p. 35. A contrasting element in place affects the vista and related recognition between "a known here and a known there."
14. Michael Benedikt, *For an Architecture of Reality*, p. 56.
15. Ibid., p. 52.
16. Gordon Cullen, p. 23.

17. Paul Andrew and Derek Japha as quoted in Iain Borden and Katerina Ray, *The Dissertation: An Architecture Student's Handbook*, 2<sup>nd</sup> edition (London: Architectural Press, 2006), p. 166.
18. Christopher Alexander, Sara Ishikawa, and Murray Silverstein, *A Pattern Language* (New York, Oxford University Press, 1977), p. 590.
19. Jan Gehl, p. 151.
20. Michael Benedikt, *For an Architecture of Reality*, p. 54.
21. Grant Hildebrand, p. 29.
22. Doshi B.V. as quoted in Iain Borden and Katerina Ray, p. 164.



## CHAPTER VII

### CONCLUSION: THE SYNTHESIS OF THE INBETWEEN PLACES

This chapter will synthesize *inbetween places' essence*, determining the common ground—fundamental qualities and characteristics—of the inbetween functionalities of place. From a triangulation of three viewpoints, the inbetween presence of place will be drawn by a means of the thematic categories. A triangulation framework will bring up iterative essential characteristics of inbetween places, *definite and organized complex interval domains of associative junctions*. The essence of tangible, contained junctions interrelating between neighboring domains separates inbetween places from inbetween placeless-ness. However, the distinction between these two terms does not intend to argue that inbetween places are greater than inbetween placeless-ness. If inbetween places are intermediary environments creating experiential links between places in juxtaposition, inbetween placeless-ness is deprived of a significant place of meaningful interactions between places. Thus, inbetween places become critical mediums to develop systemic relationships between neighboring places, drawing different realms nearby to be bonded through concrete, adaptive layers of place.

#### 1. Inbetween Places' Essence:

##### A Triangulated Reflection through Multi-Constructs

From the main aim of this research, an attempt is made to develop the theory of inbetween places. To achieve the inclusive conclusion, it is necessary to ascertain the fundamental structures and characteristics of inbetween places. From a triangulation through three perspectives of the inbetween presence of place, inbetween places' essence can be determined. A triangulated reflection of the inbetween places' essence arises from a process of comparative modes, by laying out the inbetween presence's themes according to three perspective examinations and mapping overlapping inbetween qualities and functionalities (Table 7.1). At this point, inbetween places' essence—underlying qualities and characteristics—emerge into three identified interconnected threads as the following intrinsic patterns:

1. Presence of defined inbetween containments.
2. Manifestations of active edging junctions or layers between places.
3. Associative layers with places in juxtaposition.

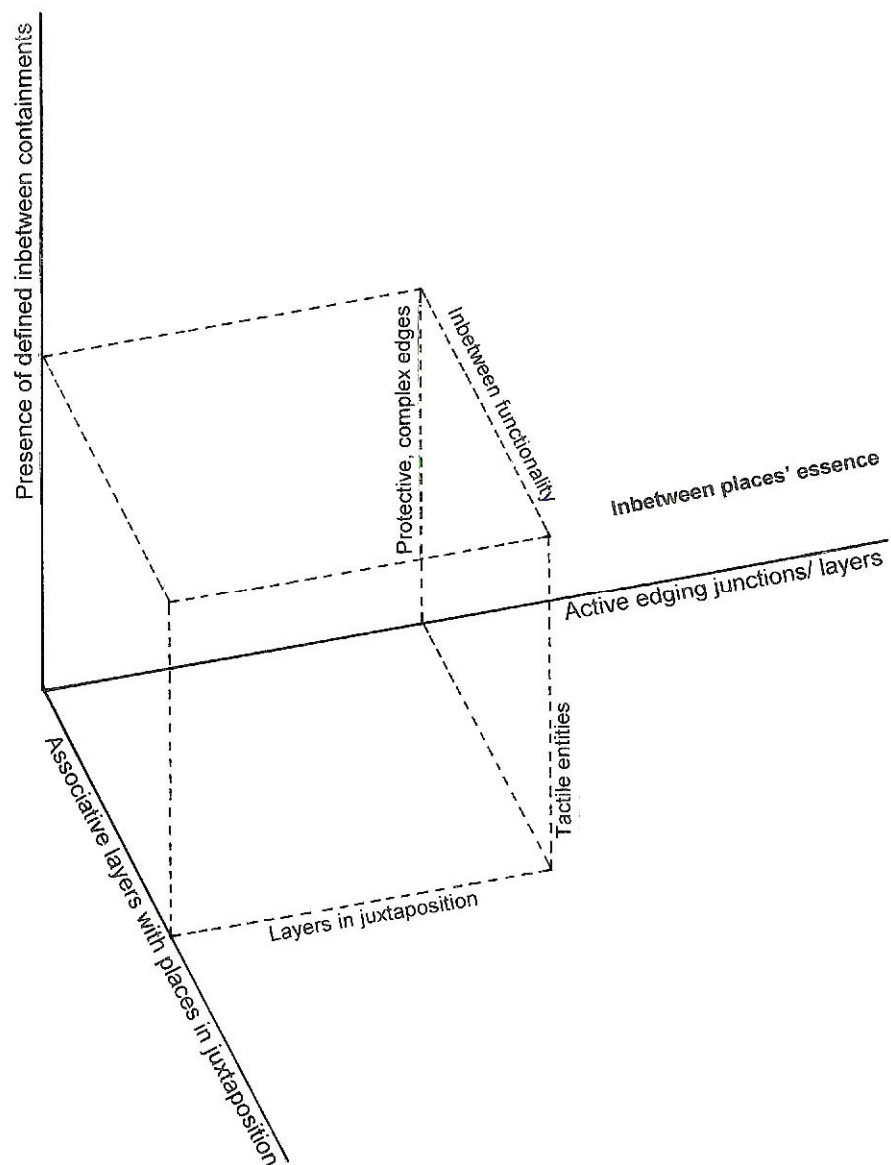
Table 7.1: A triangulation of inbetween places' essence from three perspectives. An iterative thematic comparison of the inbetween presence of place is determined through three standpoints: phenomenological, embodied realism, and neo-structuralism.

Phenomenology	Embodied realism	Neo-structuralism	Synthesized inbetween places' essence
Presence of interactive intervals/ layers of juxtaposition	Presence of distinct body of associative junctions	Presence of intermediary domains interrelating to adjacent realms	
Environmental tactility, materiality, and tectonic Undesignated potentials: A place of civic forum, rest, and encountering	A contained body by organized complex presence edges A place of navigations and exploration	Tangible inbetween domains with pauses Lingering on Boundaries A place of refuge	<b>Presence of defined inbetween containments</b>
Edging junctions: seams and boundaries	A space within spaces A layer of domains	Tangible boundaries for spatial reinforcement Clarifying and contrasting layers for spatial clarification	<b>Manifestations of active edging junctions or layers between places</b>
Hereness-thereness Directivity Means of "getting there" Progressive adaptation Suspended pauses Sequential-making	Given prospects Orientation-making Sequences of itineraries Rhythmic movement Aesthetic movement	Divisions of prospects Detached participations Contextual response Possession in movement Experiencing the whole	<b>Associative layers with places in juxtapositions</b>

Based on the triangulated essence, inbetween places must present all three embodied structures. Inbetween places can be identified as *defined inbetween containments* in the ways that announce themselves as *places*. Inbetween places manifest not only contained domains but also affirmative forms of *edging junctions or layers between neighboring realms*. As clearly defined places as associative layers, inbetween places embody the creation of *environmental relationships between places in juxtaposition by experiential means of sequential-making*. If inbetween domains do not

generate experiential interactions between adjacent realms, they turn into merely terminated places inside their own spatial arenas. Inbetween places are therefore the embodiment of these intrinsic cores, considered as *definite, concrete junctions of critical associations between places* (Figure 7.1).

Figure 7.1: The diagram of Inbetween places' essence.



### 1.1 Presence of Defined Inbetween Containments

If a place is considered as a *contained environment* vivid and distinctive, inbetween places must exist in concrete, living forms so as to fully reveal their presence of interval places as identifiable domains. To be inbetween places, interval domains have to be developed into the environmental tangibility and containments.

Inbetween places rely on the interval presence of formal revelation through *materiality, tectonic, tangibility, and containing animate edges in organized complexity*. With organized complexity, inbetween places manifest their own distinct bodies—well-defined containments as tactile and sensible places in the physical world. Because of tactile sensibilities, we can experience inbetween places through movement, echoes, thermal touches, scents and visual living images. This also indicates that inbetween places correspond to human scales, attracting our conscious presence.

When inbetween places are constructed in organized complex tactility, they not only enable us to remember their significance but also entice us to pause and dwell in intervals between places—in the midway of itineraries—and to appreciate the environmental presence in juxtaposition. Interval pauses that are spontaneous potentials to connect with contexts result from concrete, living forms of inbetween places.

Rather than clearly defined realms between places, inbetween places demonstrate a sense of protected shelters, definite rooms which encourage us to inhabit them at the edge, between places to experience environmental participations, events, and other people. Because of definite, intimate sub-domains on adjacent edges and visual connections, inbetween places suggest shelters for relaxation, lingering, and navigations. Especially, inbetween contained shelters elaborating the clear prospect and stimulating edges create places of experiential interactions. In this sense, animate edges in organized complexity play important roles to configure identifiable, living inbetween rooms. In addition to a sense of intimate kinships to environmental presence, inbetween places convey the communal quality; they can be public, edging rooms providing for involvements and contacts in transition-making. Inbetween places embody the intrinsic nature of defined containments drawing us to connect with contexts at edging domains of environmental adjacency.

### 1.2 Manifestations of Active Edging Layers between Places

Inbetween places are considered to be different from other kinds of places in terms of spatial locations. They lie in between-ness of nearby primary domains, as *interval domains of edging layers or overlapping/recessed junctions* as active realms of juxtaposing interactions.

Manifestations of spatially clarified and unprejudiced domains do not mean that inbetween places can turn into any places to be filled in. But, places in the inbetweens result from associative edging conditions between places. Inbetween places encompass the intrinsic functionality of junctions, that is, the quality of edging layers between juxtaposing places. Edging layers determine the inbetween places as junctions making a connection and a division between nearby places. In other words, inbetween places announce themselves concrete and active layers of juxtaposition, clarifying differences and relationships between neighboring domains. As connective junctions, inbetween places exist in a space within spaces, that is, transitivity of inbetween embodied containment; inbetween places become parts of the whole. As divisive boundaries, inbetween places strengthen adjacent domains, illuminating spatial clarification. Thus, inbetween places as tangible, edging layers generate inclusive links and reinforcement of neighboring places, at the same time.

### 1.3 Associative Layers with Places in Juxtaposition

As inbetween places perform as another tangible domain as edging layers between juxtaposing places, they establish spatial clarification and connective seams. With clarification of spatial differences and relationships, inbetween places contribute to manifestations of place layers and provisions of experientially spatial connections by means of given prospects, pauses, or aesthetic movement. In this sense, inbetween places grow to be associative edging layers with juxtaposing environments.

Layers of places arise from the establishment of inbetween junctions that demonstrate living, contrasting forms between environmental proximity. Inbetween layers define differences in juxtaposition and divide the connective prospect into layers of places, the recognition of hereness, thereeness, and a beyond. They introduce a place beyond by framing prospect and path toward adjacent places that invite us to move toward them. Establishing interval framing layers, inbetween places suggest

presence of clues and scales of place to us as we are moving through them. As a complex layer, they do not explicitly propose all information of the place beyond; inbetween places partly conceal and reveal informative clues, simultaneously. Due in part to revelation and concealment, inbetween places generate a sense of anticipation and direction that encourage us to explore and connect with neighboring places.

Moving in inbetween places toward which we gravitate, we experience a place of association, environmental tactility of relationships that entice us to pause. Pausing in an edging layer between places enables us to experience what inbetween places offer: connective vistas, detached participations, lingering, and spatial shifting. Pausing leads us to cultivate relationships to juxtaposing places before we will be moving forward. Inbetween places with pausing allow us to improvise adapting paces of progressive movement. In this respect, sequences of access and departure are constructed through inbetween places.

An associative pause in an inbetween place turns into the vital experience that brings about sustainable meanings of each place in juxtaposition and the collective attributes of the whole journey we have been through. An interval pause—possession in movement and lingering in the boundary between places—prevents the systemic experience of the itinerary from monotony of movement. A pause in an inbetween place therefore develops the meaningfully perceptive process of the connective whole, that is, aesthetic experience through rhythmic and constructive engagement to the systemic environment.

Thus, inbetween places lie in living edging domains that are defined and constructed as interval containments. With tactile edging domains between juxtaposing places, environmental fabrics and interconnections between places in adjacency are reflective. Neighboring domains are joined; at the same time, each place maintains its vitality, due to clarifying inbetween junctions. In this respect, inbetween places grow to be associative domains between juxtaposing environments by significant connections at edges of place. To be inbetween places must therefore embody these interweaving complex densities of the essence: presence of containments, edging layers, and associations between environmental juxtapositions.

## 2. Inbetween Placeless-ness

Domains of the inbetweens are complex. Other than inbetween places—the presence of vital, edging domains of juxtaposing interconnections, inbetween settings also exist in placeless-forms. If placeless-ness indicates “an environment without significant places and the underlying attitude which does not acknowledge significance in places” according to Relph,<sup>1</sup> inbetween placeless-ness refers to inbetween settings deprived of vital junctions at the boundary of place that allow us to be engaged with environmental juxtapositions.

Inbetween placeless-ness is deficient in the presence of concrete, defined layers to cultivate meaningful relationships between neighboring domains. This results from lack of productive edges forming a contained place interconnecting to environmental juxtapositions (Table 7.2).

Table 7.2: Inbetween placeless characteristics.

Inbetween functionalities of Place	Inbetween Placeless Characteristics	Inbetween Placeless-ness
Presence of defined inbetween containments and layers	Lack of definite and protective layers Blank monotonous realms of walking- through Confined realms of transition Unorganized realms	<b>Deficiency of interactive edging layers between juxtaposition</b>
Edging junctions between places	Lifeless and intangible spaces Vacuum borders formed by representational and dull boundaries or chaotic and unorganized edges	<b>Lack of productive edges forming inbetween junctions</b>
Associative Layers with environmental adjacency	Lack of pauses No hereness-thereness No visual connections No development between domains and contexts	<b>Deficiency of establishment of experiential connections</b>

### 2.1 Deficiency of Interactive Edging Layers between Juxtaposition

Inbetween placeless-ness does not mean inbetween realms without pronounced containments, but it indicates interval settings that are deficient in interactive edging

layers between neighboring places. Inbetween placeless-ness can be situated either to serve for transitional realms without meaningful complex connections or to exist as unorganized and ambiguous realms on purposes, both of which are deprived of the existence of tactile, interval layers.

Without the presence of defined edging layers, inbetween placeless-ness becomes unresponsive areas to neighboring domains which in turn can not establish layers of places: hereness-thereness. For instance, as we are moving through the wide sidewalks of the upper downtown Bryan Main Street, all environments beyond us are the same as where we are. This is because those broad sidewalks have not been created as well-defined layers between aligned buildings and the street; therefore, they merely turn into blank realms to walk through. Some inbetween settings are fully confined in enclosed domains such as the Kimbell stairs. Kimbell aligned stairs, whose connections are limited beneath a servant zone and parallel solid travertine walls, cannot act as interactive layers giving prospects toward the place beyond. They lead our itineraries to be straight forward, incapable of creating relationships to nearby places. Some inbetween realms are left to be unorganized borders between buildings such as the Palace Theater's Alley in downtown Bryan. It does not indicate clear purposes of the transitional passageway because its unclearly existing form influences the ambiguous containment rather than a seam.

Three different inbetween exemplars of *empty*, *excessively confined*, and *ambiguous forms* lie in inbetween placeless-ness deficient in performing as inbetween edging junctions. Inbetween placeless-ness is inbetween settings that do not suggest any interactive edging layers between places in adjacency. This results from physical conditions of edges or boundaries constructing inbetween containments.

## **2.2 Lack of Productive Edges Forming Inbetween Junctions**

Edges of place have impacts on forming inbetween realms in both living and insensible. On the one hand, animate and tactile edges in organized complexity construct a living and contained inbetween place. On the other hand, inbetween placeless-ness is formed by representational, dull or dead boundaries, each of which causes the inbetweens to be lifeless settings.



Inbetween placeless-ness is absence of living and organized forms of containing edges. If boundaries of the inbetweens are representational and inactive forms not considering scales of place, they appear decorative and intangible, which in turn inbetween settings become insensible. With excessively straight, solid, and confined edges, inbetween settings such as the Kimbell aligned stairs do not allow us to be engaged with contexts and recessed on edges. Existing building walls also influence inbetween spatial configurations and containments. Animate façades generate living inbetween rooms; on the other hand, abandoned building walls contribute the inbetweens to be a dead border between buildings rather than a joint. Abandoned existing walls can cause inbetween settings to be unorganized realms with an unprotected sense. These conditions can be comparatively observed in two different alleys in downtown Bryan, Texas: the inviting EarthArt alley and the vague Palace Theater one. The EarthArt Alley, which has been rearranged with gates and the vegetation landscape at entries, exists as a tangibly inserted place among buildings that gives a clear path and direction between the Main Street and Carnegie Alley, including a protective sense. In contrast, the Palace Theater Alley is completely confined by ambiguous edges of existing walls, trees, and emergency stairs, each of which obstructs the prospect toward nearby realms. Chaotic edges lead the Palace Theater to be deprived of a sense of the protective containment, a vacuum border.

From mentioned exemplars, edging conditions have significant impacts on spatial definition of inbetween realms. Excessively contained edges enable the inbetweens to cease environmental interconnections. Representational edges contribute inbetween realms to be insubstantial layers in place. If edges are unorganized, the inbetweens turn to be unwelcome spaces for no one to be inside and walk through. Due to unorganized and unsubtle forms of containing edges, inbetween placeless-ness does not demonstrate clear and intricate associations between places. This indicates that edge conditions of the inbetween settings have impacts on generating experiential connections.

### **2.3 Deficiency of Establishment of Experiential Connections**

Inbetween placeless-ness does not convey living interval domains of associations because it is constructed by unproductive edges. Ineffective edges without the tangible

existence lead the inbetweens to be unorganized and monotonous containments; therefore, there are no articulate mediums encouraging environmental interconnections.

Without protective, animate, and subtle edging layers, inbetween settings do not suggest places for a pause, a recess, and orientation-making to observe places at the boundary. Unorganized and circumscribed boundaries of the inbetween settings can block the vista, direction, and information clues toward places beyond, thereby preventing us from comprehensively cultivating the contextual relationships. Lack of well-defined, tangible layers causes inbetween placeless-ness to be deficient in the establishment of sequential layers of places and progressive adaptations to develop relationships between places in juxtaposition.

### **3. Comprehensive Relationships between Juxtaposing Places: The Systemic Experience of Place**

At this point, the complexity of inbetween functionalities of place and inbetween distinctions between place-forms and placeless-ness are clarified. Understanding of inbetween modes of place contributes to insights of inbetween places' significance: the creation of systemic relationships between places in juxtaposition. Sequential and integrated experiences of the whole place are formed through the inbetween places.

As a place as a critical junction, inbetween places draw people's attention to the environmental presence as being-in-place and generate associative reciprocity between juxtaposing places at edges. At edging junctions, collective experience of spatial participations arises from interval pauses and connective vistas. Each pause in inbetween places allows a prior place to retain its import and a beyond place to lie in a preparing frame of the prospect and anticipation. In this sense, inbetween places establish progressive and adaptive junctions and rhythmic movements between places; they manifest recognizable layers of juxtaposition: hereness, there-ness, and a beyond. Proposed here are meaningful sequential-making and comprehensive relationships between places through inbetween places and aesthetic movement.

In conclusion, inbetween places present living interval domains of constructive associations between places. They enable us to progressively cultivate systemic experience of places as the sequential whole. Therefore, inbetween places perform as *the third articulating place of edging layer as a critical bridge to bond neighboring*

*domains*—a building and its environment, different realms in juxtaposition, or aligned buildings in townscapes: inbetween places create environmental fabrics of interconnections. Inbetween places' significance of associative seams is congruent to Plato's admonition: "Two things alone cannot be satisfactorily united without the third; for there must be some bond between them drawing them together."<sup>2</sup>

#### **4. Future Research**

This study is the beginning of the examination of inbetween places—the synthesized relationships between conceptions of place and the inbetweens. It makes an attempt to resolve the notion of inbetween places from a cluster of the inbetween complexity, and it looks forward to challenges to extend inbetween boundaries. There are still the inbetween ramifications needed to be addressed, theoretically and professionally.

As the research results of the inbetween places from different standpoints are open-ended, an examination of inbetween cases from different contexts might develop and verify the theory of inbetween places. As long as theories of place have been evolved, more perspectives toward the inbetweens will refine the conceptions of inbetween places.

Another area of concern is the way to apply the inbetween places' concepts into architectural practice. Inbetween places create another critical, fundamental layer to reciprocally bond environmental juxtapositions as the whole, so the question proposed here is how developments of inbetween places will establish systemic interconnected webs or fabric networks of the entire scales of place in the environmental design: architectural and urban domains. For instance, how subtle edge design of place will improve left-over spaces to be meaningful places of linkages? With more information of inbetween places, it may be possible to improve design education and professions and finally to enhance physical environments we live in so as to support our lives.

#### **5. Notes**

1. Edward Relph, *Place and Placelessness* (London: Pion Limited, 1976), p. 143.
2. See Edward Casey, *The Fate of Place: A Philosophical History* (Berkeley: University of California Press, 1997), p. 205.

## REFERENCES

- Alexander, Christopher, Sara Ishikawa, and Murray Silverstein. *A Pattern Language*. New York: Oxford University Press, 1977.
- Alexander, Christian. *The Nature of Order: Book One, The Phenomenon of Life*. Berkeley: Center for Environmental Structure, 2002.
- Alexander, Christopher. *The Nature of Order: Book Two, The Process of Creating Life*. Berkeley: The Center for Environmental Structure, 2002.
- Appleyard, Donald. *Livable Streets*. Berkeley: University of California Press, 1981.
- Appleyard, Donald and Mark Lintell, "The Environmental Quality of City Street: The Residents' Viewpoints." *Journal of the American Institute of Planners*, Vol. 38, No. 2 (March 1972): 84-100.
- Arisaka, Yoko. "Spatiality, Temporality, and the Problem of Foundation in Being and Time." <http://www.ariska.org/heidegger.html> (accessed 30 September 2004).
- Asensio, Paco ed. *Renzo Piano*. New York: teNeues, 2002.
- Barrie, Thomas. *Spiritual Path, Sacred Place: Myth, Ritual, and Meaning in Architecture*. Boston: Shambhala, 1996.
- Benedikt, Michael. *For an Architecture of Reality*. New York: Lumen Books, 1987.
- Benedikt, Michael. *Deconstructing the Kimbell: An Essay on Meaning and Architecture*. New York: SITES/Lumen Books, 1991.
- Bloomer, Kent and Charles Moore. *Body, Memory and Architecture*. New Haven: Yale University Press, 1977.
- Borden, Iain and Katerina Ray. *The Dissertation: An Architecture Student's Handbook*, 2<sup>nd</sup> edition. London: Architectural Press, 2006.
- Borden, Robert. *Historic Brazos County: An Illustrated History*. San Antonio: Historical Publishing Network, 2005.
- Bosselmann, Peter, Elizabeth Macdonald, and Thomas Kronmeyer, "Livable Streets Revisited." *Journal of the American Planning Association*, Vol. 65, No. 2, (Spring 1999): 168-180.
- Brawne, Michael. "Louis I. Kahn: Kimbell Art Museum." In *Twentieth-Century Museum I*, edited by James Russell. New York: Phaidon, 1999.

- Brownlee, David and David De Long, *Louis I. Kahn: In the Realm of Architecture*. New York: Rizzoli, 2005.
- Brundidge, Glenna, Langston Goree, Paul McKay, and Paul Scott. *Brazos County History: Rich Past-Bright Future, The Texas Sesquicentennial Edition*. Bryan: Family History Foundation, 1986.
- Casey, Edward. *The Fate of Place: A Philosophical History*. Berkeley: University of California Press, 1998.
- Carnegie Center of Brazos Valley History. *Bryan 135 TH Anniversary*. Bryan, Texas. (19 November 2006).
- City of Bryan. *Master Plan for the Bryan Carnegie Library: Rehabilitation as the Carnegie Center of Brazos Valley History*. Bryan, 1993.
- Cullen, Gordon. *The Concise Townscape*. London: Architectural Press, 2004.
- Dewey, John. *Art as Experience*. New York: Perigee Books, 1934.
- Downing, Frances. *Remembrance and the Design of Place*. College Station: Texas A&M University Press, 2000.
- Downing, Frances. *Image Schema*, Unpublished course manuscript in Embodiment of Place, Department of Architecture. College Station: Texas A&M University, 2004.
- Downtown Bryan. *Downtown Bryan*. <http://www.downtownbryan.com/gallery.shtml> (accessed 8 May 2007).
- Frampton, Kenneth. *Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture*. Cambridge: MIT Press, 1995.
- Frampton, Kenneth. "Towards a Critical Regionalism." In *The Anti-Aesthetic: Essays on Postmodern Culture*, edited by J. Baudrillard and H. Foster, 16-30. New York: New Press, 1998.
- Kenneth Frampton, *Modern Architecture: Critical History*. 3<sup>rd</sup> ed. New York: Thames & Hudson, 2002.
- Gardner, Howard. *Art, Mind & Brain: A Cognitive Approach to Creativity*. New York: Basic Books, 1982.
- Gehl, Jan. *Life between Buildings; Using Public Space*. New York: Van Nostrand Reinhold, 1987.

- Giedion, Sigfried. *Architecture and the Phenomenon of Transition: The Three Space Conceptions in Architecture*. Cambridge: Harvard University Press, 1971.
- Grange, Joseph. "Place, Body, and Situation" in *Dwelling, Place, and Environment: Towards a Phenomenology of Person and World*, edited by David Seamon and Robert Mugerauer, 71-84. Melbourne: Krieger, 2000.
- Jacobs, Jane. *The Death and Life of Great American Cities*. New York: Modern Library, 1993.
- Joedicke, Jurgen. *Space and Form in Architecture: A Circumspect Approach to the Past*. Berlin: Karl Kramer Verlag Stuttgart, 1985.
- Johnson, Nell. *Light is the Theme: Louis I. Kahn and the Kimbell Art Museum*. Fort Worth: Kimbell Art Foundation, 2002.
- Heidegger, Martin. *Being and Time*. Cambridge: Blackwell, 1962.
- Heidegger, Martin. *Poetry, Language, Thought*. New York: Harper & Row, 1971.
- Hildebrand, Grant. *Origins of Architectural Pleasure*. Berkeley: University of California Press, 1999.
- Kleinsasser, William. *Synthesis*, Unpublished course manuscript, Department of Architecture. Eugene: University of Oregon, 1981.
- Kleinsasser, William. *Synthesis 9: A Theory Base for Architecture*, Unpublished course manuscript, Department of Architecture. Eugene: University of Oregon, 1999.
- Lakoff, George, and Mark Johnson. *Philosophy in the Flesh: The Embodied Mind and Its Challenge to Western Thought*. New York: Basic Books, 1999.
- Larranaga, Enrique. "On Patios and Fireplaces: Building, Dwelling, and Order." *Center Journal, Dwelling: Social life, building, and spaces between them*, Vol. 8 (1993): 22-32.
- Langer, Susanne. *Feeling and Form: A Theory of Art Developed from Philosophy in a New Key*. New York: Charles Scribner's Sons, 1953.
- Langer, Susanne. *An Introduction to Symbolic Logic*. 3<sup>rd</sup> ed. New York: Dover, 1967.
- Langer, Susanne. *Philosophy in a New Key: A Study in the Symbolism of Reason, Rite, and Art*. 3<sup>rd</sup> ed. Cambridge: Harvard University Press, 1979.
- Leslie, Thomas. *Louis I. Kahn: Building Art, Building Science*. New York: George Braziller, 2005.

- Lincoln, Yvonna and Egon, Guba. *Naturalistic Inquiry*. Thousand Oaks: Sage, 1985.
- Lynch, Kevin. *The Image of the City*. Cambridge: MIT Press, 1960.
- Lyndon, Donlyn and Charles Moore. *Chambers For A Memory Palace*. Cambridge: MIT Press, 1994.
- McCarter, Robert. *Louis I. Kahn*. New York: Phaidon, 2005.
- Mugerauer, Robert. "Introduction: Learn to Dwell." *Center Journal, Dwelling: Social life, building, and spaces between them*, Vol. 8 (1993): 4-8.
- Mugerauer, Robert. *Interpreting Environments: Tradition, Deconstruction, Hermeneutics*. Austin: University of Texas Press, 1995.
- Mugerauer, Robert. "Language and the emergence of the environment." In *Dwelling, Place, and Environment: Towards a Phenomenology of Person and World*, edited by David Seamon and Robert Mugerauer, 51-70. Melbourne: Krieger, 2000.
- Newman, Oscar. *Defensible Space*. New York: Macmillan, 1972.
- Norberg-Schulz, Christian. *Existence, Space & Architecture*. New York: Praeger, 1971.
- Norberg-Schulz, Christian. "The Phenomenon of Place." In *Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory*, edited by Kate Nesbitt, 414-28. New York, Princeton Architectural Press, 1996.
- Norberg-Schulz, Christian. *Architecture: Presence, Language and Place*. Milano: Skira, 2000.
- Oliver, Paul. *Dwellings: The Vernacular House World Wide*. New York: Phaidon, 2003.
- Relph, Edward. *Place and Placelessness*. London: Pion Limited, 1976.
- Riley, Terence and Peter Reed. *Frank Lloyd Wright Architect*. New York: Museum of Modern Art, 1994.
- Schubert, Thomas, Frank Friedmann, and Holger Regenbrecht, *Embodied Presence in Virtual Environments*. <http://www.presence-research.org/papers.html> (accessed 15 March 2007).
- Seamon, David. "The Phenomenological Contribution to Environmental Psychology." *Journal of Environmental Psychology*, Vol. 2 (1982): 119-140.

- Seamon, David. "A Way of Seeing People and Place: Phenomenology in Environment-Behavior Research." In *Theoretical Perspectives in Environment-Behavior Research*, edited by Seymour Wapner, Jack Demick, Takiji Yamamoto, Hirofumi Minami. New York: Kluwer Academic/Plenum, 2000.
- Solomon, Robert. *Phenomenology and Existentialism*. New York: Rowman & Littlefield, 2001.
- Thiel, Phillip. *People, Paths and Purposes: Notations for a Participatory Envirotecture*. Seattle: University of Washington Press, 1997.
- Tuan, Yi Fu. *Space and Place; The Perspective of Experience*. 9<sup>th</sup> ed. Minneapolis: University of Minnesota Press, 2002.
- van Eyck, Aldo. *Team 10 Primer*, edited by Alison Smithson. Cambridge: MIT Press, 1968.
- Yin, Robert. *Case Study Research: Design and Method*. 2<sup>nd</sup> ed. Thousand Oaks: Sage, 1994.



## APPENDIX A

### INBETWEEN SPACES FROM SCOTCH GRIDS AT MARTIN HOUSE

Figure A-1: The inbetween realms at Martin House. Looking from a main living room, a fireplace makes a boundary between a living room and a promenade of vestibules. On left and right, inbetween layers and screens define spaces within the space, located among a main living room and two extended wings of the house. Inbetween layers at Martin House play the important duo roles of cohesion and separation.

(Source: Terence Riley and Peter Reed, *Frank Lloyd Wright Architect*. [New York: Museum of Modern Art, 1994].)

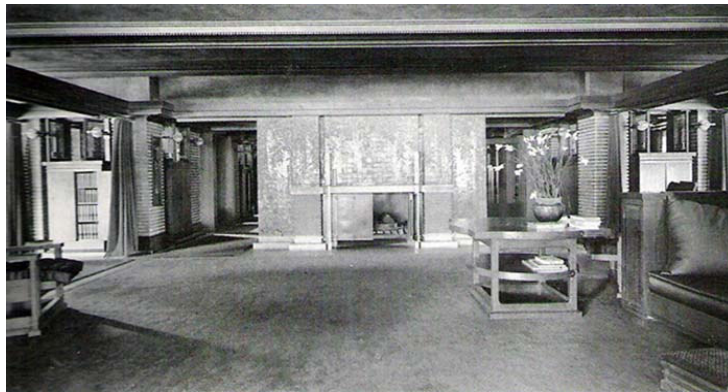


Figure A-2: Inbetween layers containing architectural elements at Martin House. Left, the inbetween screen between a main living room and an extended wing was designed for the bookshelves inserted into adjacent columns and curtain tracks. Right, the inbetween layer becomes the vestibule between the entrance hall and the garden promenade.

(Source: Terence Riley and Peter Reed, *Frank Lloyd Wright Architect*. [New York: Museum of Modern Art, 1994].)



## APPENDIX B

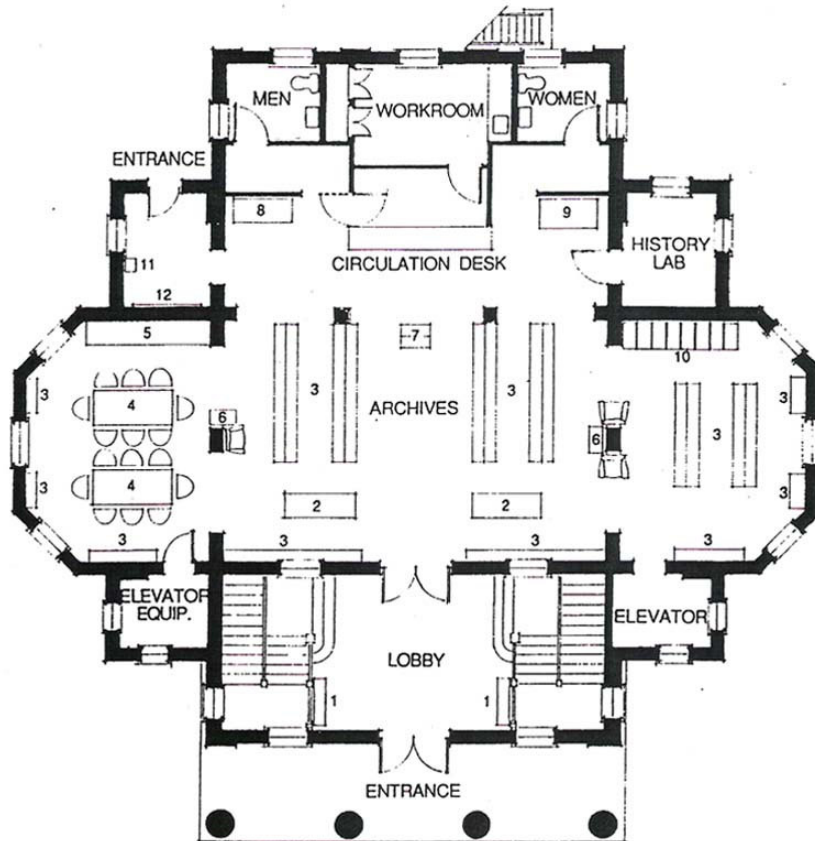
### THE CARNEGIE CENTER OF BRAZOS VALLEY HISTORY

The Bryan Carnegie Library, named as The Carnegie Center of Brazos Valley History after renovation 1990s, was founded in 1903 by a grant of the Carnegie Foundation (Figure B-1). It was designed, by F.E. Giesecke, a professor of Architecture at A&M College, in the Gothic Revival Style with a two-story brick masonry structure. The building was received a Texas Historical Marker in 1970 and the “National Register of Historic Places” in 1976. The library has served as a gathering place of community and civic activities such as the annual reunions of Hoods Texas Brigade Association since 1919 to 1933. The second floor served for children activities. After the renovation, the Carnegie Center provides historical genealogical archives of Brazos Valley and offers peaceful reading spaces and a reserved meeting place for public.

Figure B-1: The Andrew Carnegie sculpture with a black boy and a white girl are placed on the Main Street’s sidewalk nearby the Carnegie Center, Bryan, Texas to be dedicated to the library philanthropist Andrew Carnegie. With two racial children nearby him, it also indicates that the Bryan Carnegie Public Library has been opened its doors to serve all citizens of the community.



Figure B-2: Renovated ground floor plan of the Carnegie Center.  
 (Source: City of Bryan, *Master Plan for the Bryan Carnegie Library: Rehabilitation as the Carnegie Center of Brazos Valley History* [Bryan, 1993].)



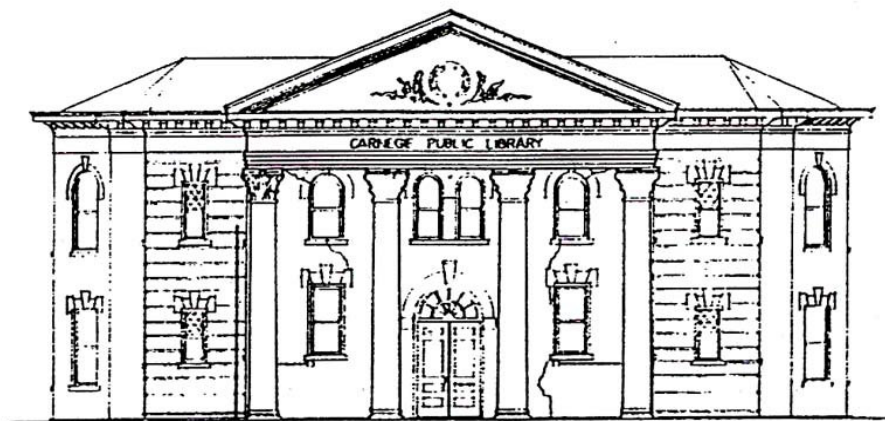
#### Key

1. Chamber of commerce
2. Display case
3. Shelving
4. Reading table
5. Wide shelving
6. Side table
7. Card catalogue
8. Copier
9. Map case
10. File cabinets
11. Drinking fountain
12. Information board

Figure B-3: The Bryan Carnegie Center's section.  
(Source: City of Bryan, *Master Plan for the Bryan Carnegie Library: Rehabilitation as the Carnegie Center of Brazos Valley History* [Bryan, 1993].)



Figure B-4: The Bryan Carnegie Center's front elevation.  
(Source: City of Bryan, *Master Plan for the Bryan Carnegie Library: Rehabilitation as the Carnegie Center of Brazos Valley History* [Bryan, 1993].)





## APPENDIX C

### HISTORICAL DOWNTOWN BRYAN'S MAIN STREET

Figure C-1: Bryan Downtown's Main Street in 1910 was wide enough to allow oxen- and horse-drawn wagons to make comfortably turn around. By 1950, there was no longer a need for drawn carts to turn on Main Street; therefore, it was paved with a center esplanade.

(Source: Carnegie Center of Brazos Valley History, *Bryan 135 TH Anniversary*, 19 November 2006: p. 5. .)



Figure C-2: Bryan Downtown's Main Street has been a communal, urban place for holding parades and major events in town. The picture shows a parade passing the Parker Building on the corner on Main Street and 26<sup>th</sup> Street in 1920s before down turn of downtown.

(Source: Robert Borden, *Historic Brazos County: An Illustrated History* [San Antonio, Historical Publishing Network, 2005], p. 24.)



**VITA**

Name: Narongpon Laiprakobsup

Address: Department of Architecture, College of Architecture, 3137 TAMU,  
College Station, Texas 77843-3137

Email Address: narongpon\_99@yahoo.com

Education: B.Arch., Architecture, Silpakorn University , 1998  
M.Arch., Architecture, University of Houston, 2001  
Ph.D., Architecture, Texas A&M University, 2007

Awards: Honorable-Mention, the Experimental Design Student Competition  
*Bangkok Linkage*, 1997  
Honor Design Award, Graduate Level, University of Houston, 2002